Abhinavagupta



G. T. Deshpande





Atrigupta - of मध्यदेश - Antarveedii (UP) Yashoovarm

(Yashoovarmaan defeated by Lalitaaditya in 740)

ललितादित्य brough अत्रीगुप्त - to Kashmir.

वराहगुप्त - GF (13)

↓

नरसिंहगुप्त - F - वामणगुप्त (15)

(चुखुलक) - (14)

↓

अभिनवगुप्त - Manoratha (15)

(960 - 1020)

ABHINAVAGUPTA

[illegible] 15

The sculpture reproduced on the endpaper depicts a scene where three soothsayers are interpreting to King Suddhodana the dream of Queen Maya, mother of Lord Buddha. Below them is seated a scribe recording the interpretation. This is perhaps the earliest available pictorial record of the art of writing in India.

From : Nagarjunakonda, 2nd century A.D.

Courtesy : National Museum, New Delhi.

ABHINAVAGUPTA

G. T. Deshpande

Sahitya Akademi

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Head Office
Rabindra Bhawan, 35, Ferozeshah Road, New Delhi 110 001
Sales Office
Swati, Mandir Marg, New Delhi 110 001
E-mail : ds.sales@sahitya-akademi.gov.in

Regional Offices
172, Mumbai Marathi Grantha Sangrahalaya Marg, Dadar,
Mumbai 400 014

Central College Campus, Dr. B.R. Ambedkar Veedhi,
Bangalore 560 001

4 D L Khan Road, Kolkata 700 025

Chennai Office
Main Guna Building Complex (second floor) 443(304),
Anna Salai, Teynampet, Chennai 600 018

First Published: 1989
Reprinted: 1992, 2012 and 2017

Rs.90/-

ISBN: 978-81-260-2431-5

Printed at Vikas Computer & Printers, Tronika City, Ghaziabad

DEDICATED

to

The sacred memory of

Late Dr. KANTI CHANDRA PANDEY

whose writings inspired me

to study Abhinavagupta

Sanskrit Alphabets

a	ā	i	ī	u	ū	ṛ	ṝ	ḷ	e	ai	o	au
अ	आ	इ	ई	उ	ऊ	ऋ	ॠ	ऌ	ए	ऐ	ओ	औ

ṁ	ḥ
अनुस्वार	विसर्ग

k	kh	g	gh	ṅ
क्	ख्	ग्	घ्	ङ्
c	ch	j	jh	ñ
च्	छ्	ज्	झ्	ञ्
ṭ	ṭh	ḍ	ḍh	ṇ
ट्	ठ्	ड्	ढ्	ण्
t	th	d	dh	n
त्	थ्	द्	ध्	न्
p	ph	b	bh	m
प्	फ्	ब्	भ्	म्
y	r	l	va	ś
य्	र्	ल्	व्	श्
ṣ	s	h		
ष्	स्	ह्		

Marathi letter • ळ=ḷ

अवग्रह Sign of Apostrophe (')

Preface

I have based this monograph on Abhinavagupta mainly on the writings of late Dr. Kanti Chandra Pandey, who devoted his scholarship to provide us with a detailed account of a well known but little studied philosophical system of Monistic Śaivism of Kashmir and its greatest exponent Abhinavagupta. Those who are keen on studying the Śaiva Monism of Kashmir or Abhinavagupta's theory of aesthetics, cannot do so without going critically through the writings of Dr. Pandey. I happened to read his first treatise on Abhinavagupta about thirty-five years ago. It created in me a keen interest in the Pratyabhijñā School of Philosophy. His first volume on Indian aesthetics brought about a change in my outlook towards Indian poetics. His volumes of 'Bhāskarī' made it easy for me to grasp the principles of the Pratyabhijñā School. Dr. Pandey's writings thus have been for me a source of inspiration to study Abhinavagupta, his philosophy and his aesthetics. In this monograph, I have borrowed the material from his writings and at places, I have used his expression also freely, as a student would use the thought and expression of his teacher. With a deep sense of gratitude, I dedicate to his sacred memory this small attempt of mine in the spirit of "*Tvadiyaṁ vastu Govinda tubhyam eva samarpaye*".

I am also grateful to other writers on the subject whose works I have utilised in preparing this monograph. Such works have separately been mentioned in the Bibliography attached to this book.

This essay is an attempt to acquaint the reader with Abhinava's thinking in Aesthetics and its philosophical basis as found in Monistic Śaivism. I have also tried to show how in whatever he wrote on—whether philosophy or poetics—there runs an undercurrent of spirituality, culminating into the stage of oneness with the Ultimate.

In the third chapter which deals with the philosophy of Śaiva Monism, I have touched upon those points which,

according to me, are necessary to understand Abhinava's theory of Rasa and Dhvani. The treatment of Rasa and Dhvani forms the subject-matter of the fourth and the fifth chapters. These three chapters together form the core of this book. They are preceded by chapters on Abhinava's personal history and his works, and are followed by the chapters showing his influence and his contribution to Indian thought. The reader, I hope, will get from these pages a general idea of Abhinavagupta as a person, as an aesthetician and as an exponent of Monistic Śaivism.

I have added at the end of this book an appendix, 'Notes and References'. The original Sanskrit quotations from Abhinava's various works are given there to indicate the sources on which the discussions in this book are based. I have quoted a few Sanskrit verses in the body of the monograph. Their free English rendering has been given in the Notes.

I am thankful to the Sahitya Akademi, for giving me an opportunity to place my thoughts about Abhinavagupta together, in this monograph and for shouldering the responsibility of publishing these pages.

I place this monograph in the hands of readers, whatever its worth is. I request them to suggest improvements which will be considered and utilised in the next edition.

G.T. Deshpande

Contents

CHAPTER I

Life

Abhinavagupta is not altogether silent like Kālidāsa in giving his personal account. Kālidāsa does not mention even his name in his Mahākāvyas. Abhinavagupta, however, notes some facts of his life as well as about his ancestors in two of his works, *Tantrāloka* and *Parātriṁśikāvivaraṇa.* At times, he mentions names of his teachers as well as the subjects he studied under them in various commentaries of his. Putting all these pieces of information together and arranging them in chronological order wherever possible, we are in a position to draw a broad sketch of his personal life, which appears to be as follows :

Abhinavagupta mentions one Atrigupta of Agastyagotra as his earliest ancestor. Atrigupta lived in Madhyadeśa or Antarvedī (modern U.P.) and enjoyed the patronage of Yaśovarman, king of Kanoj.

Atrigupta was a very learned Brahmin. He had attained scholarship in all the branches of knowledge in general and in the field of Śaiva Śāstra in particular. King Lalitāditya of Kashmir was very much impressed by Atrigupta's erudition and requested the scholar to go with him to Kashmir.[1] The victory of Lalitāditya over Yaśovarman has been dated at about A.D. 740. We may, therefore, say that the family in which the Śaiva Abhinavagupta was born some two centuries later, migrated from Madhyadeśa to Kashmir in the middle of the eighth century.

The king Lalitāditya ordered a good house to be built on the bank of the river Vitastā (Jhelum). on a plot opposite the temple of Śītāṁśumālin (Śiva) for Atrigupta to settle there permanently and a big Jagir was granted to him for maintenance.[2]

Besides Atrigupta, Abhinavagupta mentions his grandfather Varāhagupta. The scholastic tradition was maintained in the family from generation to generation. This Varāhagupta was also a great scholar and a devotee of Lord Śiva.[3]

Abhinavagupta's father was Narasiṁhagupta alias Cukhulaka. Cukhulaka also was a great scholar and had equal proficiency in all the Śāstras. He also was a great devotee of Śiva. The name of Abhinava's mother was Vimalakalā.[4] She was a pious and religious lady. Narasiṁhagupta and Vimalakalā made a happy couple and carried on household duties not for any worldly attachment but because it was ordained by the Śāstras. The family atmosphere was thoroughly religious and scholarly. Abhinavagupta was born to this couple between A.D. 950 and 960 (*Abhi.*, p. 9).

It is traditionally believed in Kashmir that Abhinavagupta was Yoginībhū, i.e. born of a Yoginī. The parents of Abhinavagupta were sincere devotees of Lord Śiva. Abhinavagupta in later life rose to the position of Ācārya of the Śaiva sects in Kashmir by his exposition of Śaiva philosophy and practice of the life of a Śaiva Yogin. It is a belief amongst Śaivas that it is only a Yoginībhū, who can properly understand and intelligently propound the tenets of Śaiva monism. Hence, he is believed to be a Yoginībhū. According to Śaiva tenets the parents desirous of a son of the status of Yoginībhū, should rise above all worldly desires at the time of meeting. The mother should identify herself with Śakti and the father with Śiva. According to Jayaratha, the commentator of Abhinava's *Tantrāloka*, the popular idea of Abhinava's being a Yoginībhū is based on his (Abhinava's) own authority, for, the opening verse of *Tantrāloka*, as Jayaratha interprets it, refers to this fact.[5]

Abhinavagupta has been mentioned by later writers as 'Abhinavaguptapāda'. The word 'pāda' is used here to indicate honour. However, the whole word points out to a hidden implication. The word 'Guptapāda' means a serpent or *Śeṣa*. Hence the term 'Abhinavaguptapāda' would mean 'a new incarnation of Śeṣa'. Patañjali, the author of *Vyākaraṇa Mahābhāṣya* is said to be an incarnation of Śeṣa. Abhinavagupta was well versed in grammar. He studied *Mahābhāṣya* under his father Cukhulaka. In his writings also his proficiency in grammar is evident at every point. So to indicate his mastery in the science, he was termed as Abhinavaguptapāda.

Pandit Vamanācārya Jhalkikar refers to another story in this respect. Abhinava was sent to a Pāṭhaśālā, when he was just a boy. His teachers were highly impressed by his versatile intelli-

gence and keen memory. His fellow students were very much afraid of him as they would be at the sight of a serpent. Hence the teachers called him Abhinavaguptapāda. Whether we take the first or the second legend as true, they lead us to hold that the name Abhinavagupta was probably not his original name, but it was given to him by his teachers. This may be true and appears to have been hinted at by Abhinavagupta himself. when he says in *Tantrāloka* (1.50):

> This is the work written by Abhinavagupta,
> who was so named by Gurus (elders, teachers)[6].

It is necessary for us at this stage to remember that the Śaiva Abhinavagupta about whom we read in the following pages is a different person from his namesake referred to by Mādhavācārya in his Śaṅkaradigvijaya. He refers there to an incident in the life of Śrī Śaṅkarācārya, that Abhinavagupta was a resident of Kāmarūpa (Assam). He was a Śākta and had written *Śākta Bhāṣya* on the Vedānta Sūtras. Śaṅkarācārya in the course of his Digvijaya went to Kāmarūpa and defeated him in Śāstrārtha (philosophic discourse). It is evident from this that Abhinavagupta spoken of therein is a different person from the one whom we are studying. In the first place Abhinavagupta mentioned in Mādhavācārya's work was a Śākta and lived in Assam. While this Abhinavagupta was a contemporary of Śaṅkarācārya who flourished between A.D. 780 and 820, our Śaiva Abhinavagupta of Kashmir flourished between A.D. 960 and 1020. So, there is an interval of two centuries between them. It will be a mistake to take them as one person simply on the basis of the name which is common to both.

Abhinavagupta was born in a family which had a long tradition of scholarship and devoutness for Lord Śiva. He spent every day of his life in an atmosphere which was surcharged with scholarly and devotional spirit. Besides his parents, his family consisted of an uncle Vāmanagupta, a younger brother Manoratha and five cousins. His uncle Vāmanagupta was a scholar and a poet. Abhinava studied under him for some time and he quotes one of the verses of Vāmanagupta in his famous commentary of *Nāṭyaśāstra*.[7] Later on Abhinavagupta's cousin became his

disciple. The whole family was interested in learning and devotion. About the atmosphere in his family, Abhinava says :

> All the members of the family regarded
> material wealth as a straw and they set
> their hearts on the contemplation on Śiva.[8]

Thus the whole family atmosphere was congenial for the development of a healthy brain and spirit so vital for the great work that he was to do in his later days.

Abhinavagupta had an insatiable desire for learning. He studied different Śāstras under different teachers and went even out of Kashmir to do so. In his *Tantrāloka* (VIII. 205, 206) he says that even though one may be lucky enough to get a teacher who has attained perfection himself and can easily lead his pupil to it, yet that does not mean that one should not approach other teachers for obtaining knowledge of other Śāstras and other path ways. He preached this, both by precept and example, for, even though he was fully satisfied with the tenets and teachings of Śaiva Śāstras, he, because of his boundless curiosity and unquenchable thirst for knowledge, studied under teachers of other sects, such as Buddhism and Jainism.[9]

We get from his writings the following information about his teachers and the subjects he studied under them :

1. Narasiṁhagupta (his father) : Grammar
2. Vāmanātha : Dvaita Tantra
3. Bhūtirāja : Brahmavidyā
4. Bhutirājatanaya : Dvaitādvaita Śaivāgama
5. Lakṣmaṇagupta : Krama and Trika Darśana
6. Bhaṭṭa Indurāja : Dhvanyāloka
7. Bhaṭṭa Tauta : Dramaturgy
8. Śambhunātha (from Jālandhara) : Kaulāgama.

Abhinavagupta was greatly attached to his mother. All sweetness in life was to him centred on her. But while he was still a boy, the cruel hand of death snatched his mother away from him. It was, no doubt, an unfortunate event in his life. But he took it to be the will of God, who prepares men for the future work to be accomplished through them. To quote his words :

Mātā Vyayūyujadamuṁ kila bālya eva
Devo hi bhāviparikarmaṇi saṁskaroti
—(*T.A.*, XII. 413)

After his mother's death the only centre of attachment for him was his father, the focus both for his filial and pupillary love. But his father also, soon afterwards, renounced his worldly life and took to the order of a Sanyāsin. These events turned away Abhinava's mind from all worldly attachment and he took to the path of devotion for Lord Śiva. This change was so firm that he made up his mind never to marry (Dārā-suta-prabhṛti-bandhakathāmanāptaḥ). This was a turning point in his life and it put an end to his interest in secular literature and his domestic life. Thenceforth, he went from teacher to teacher in quest of Āgamic knowledge which would advance his spiritual leanings. His great work *Tantrāloka* bears testimony to the great zeal with which he pursued the study of Āgamic literature and the proficiency he attained in it.

His study of Āgamas appears to have begun under Lakṣmaṇagupta who introduced him to the Krama System. Abhinava studied all the three branches of Āgamic lore, viz. Krama, Trika and Kula. The Pratyabhijñā system is only a branch of the Trika system. The earlier date of his Kramastotra (Circa A.D. 990) leads us to infer that Abhinava might have tried his experiments in spiritual realisation in accordance with the Krama system. The experiment met with great amount of success no doubt, but he was not satisfied with that alone. He, therefore, turned to the Trika system and then to the Kula system. It was from the Kula system alone that he got full satisfaction in his spiritual quest. His teacher of Kula system was Śambhunātha from Jālandhara Piṭha. At more than one place in *Tantrāloka*, Abhinava speaks very highly of his teacher Śambhunātha and at one place he states that "the lotus of his heart got fully bloomed by the rays of light coming from the sun in the form of Śrī-Śambhunātha".[13]

Abhinavagupta had attained spiritual greatness before he started writing his works like *Tantrāloka* and *Pratyabhijñā Vimarśinī* as is evidenced by Yogarāja in his commentary on Abhinava's *Paramārtha Sāra*. Yogarāja says that Abhinavagupta had attained the stage of oneness with Maheśvara, i.e. the stage

of 'Bhairava' which is the same as a 'Jīvanmukta' in Vedāntic lore.[11] The traditional Pandits in Kashmir believe that Abhinavagupta was Bhairava incarnate.

Thus equipped, Abhinavagupta wrote his major works on philosophy, which have been a contribution of great value to the philosophical wisdom and literature of India. Students of Sanskrit literature take him to be an authority on Poetics; but that is only a small portion of his total writings. His main contribution has been to the Śaiva Monism of Kashmir (*Śivādvaya-Darśana*) of which he was declared to be an Ācārya.

And this contribution of his is not a product of any mere imagination from an easychair in a cosy place. It is a record of his personal experiences gained through continuous Yogic practices spread over years. He at times refers to his experiences in the spiritual world, e.g. while introducing the theme of *Tantrāloka* he says:

> Being prompted by Lord Śiva, I am explaining this on the basis of my experience, logical argument, and the Śaiva Śāstra.

Or, while concluding his discussion of *Kāla Tattva*, he says :

> "I have thus explained the Kālatattva—category of Time—on the basis of Āgama Śastra and my own experience".[12]

According to him, perfection in spiritual knowledge is attained through three successive stages 'Gurutaḥ', 'Śāstrataḥ', 'Svataḥ', i.e. from the teacher, from the logic of Śāstra and self-experience. It is because of his personal experiences that he is treated as an authority par excellence on *Śivādvaya Darśana*.

As a result of his practices in Yoga, miraculous powers were manifested in him. While speaking on the point of *Śaktipāta*, Abhinava quotes in *Tantrāloka* a text from *Śrīpūrva Śāstra* which refers to some infallible signs found in such a Yogin. They are :

(i) unfailing devotion to Rudra;
(ii) the power of incantation;
(iii) control over elements;
(iv) capacity to accomplish desired result;
(v) sudden dawn of knowledge of all Śāstras; and sudden burst of the poetic faculty.

Jayaratha, the commentator of *Tantrāloka* states that all these powers were present in Abhinavagupta and for corroboration of his statement he quotes a verse from his own teacher which means:

> The people clearly noted in Abhinavagupta
> the five signs such as sudden dawn of knowledge, etc.
> mentioned in *Śrīpūrvaśāstra*.[13]

We need not doubt the presence of such extraordinary powers in Abhinavagupta. The presence of such powers in Yogins have been described by the Marathi saint poet Jñāneśvara in his famous *Jñāneśvarī*. Jñāneśvara himself had attained spiritual perfection through the path of Kuṇḍalinī Yoga when he was just a boy. He wrote *Jñāneśvarī*, a famous Marathi exposition of Bhagavadgītā, when he was only sixteen. While explaining verse 6.43 from the *Gītā*, he says:

> Just as the Dawn illumines the world and does not wait for the sun to rise, likewise in a Yogin omniscience becomes manifest in boyhood itself and does not wait for advanced age. As he acquires the power of intuition of a Siddha Yogin, his heart is filled with poetic and literary power and all the truths from Śāstras just flow from his lips as milk from a cow's udder. Even truths which are difficult for the intellect to penetrate, and can be learnt only from a Guru, are grasped by him without any effort.[14]

Madhurāja, a direct disciple of Abhinavagupta refers to Abhinava's miraculous power of Śaktipāta. He has written a Stotra named Gurunāthaparāmarśa in praise of Abhinavagupta which he concludes with the following words :

> I have not made any effort to learn Veda or Vedāṅgas. I do not have knowledge of Tarka nor have I practised any Sādhanā. Yet my Guru has removed my ignorance to such an extent that I could understand and firmly retain in my heart the teachings of my Guru.

(How could this happen?)

Even without teaching anything by word of mouth

> the perfect teacher bestows, by some pretext, on any or every living being, a state of Śiva.[15]

Here the poet clearly suggests that his Guru Abhinavagupta led him to spiritual realisation through the power of Śaktipāta.

Abhinavagupta had attained the stage of Bhairava or Jīvanmukta and in the light of that realisation he did his writing on philosophy. In two of his Stotras, viz. Paramārthadvādaśikā and Anubhavanivedanam he himself gives an indication of having attained that state.[16] Abhinava tells us how he wrote his biggest work *Tantrāloka* which is not only a digest of all the Āgama works but also an exposition of the theory, practice and ritual in that path, in the light of his spiritual realisation. He says :

> While he was staying in the residence of Vatsalikā (his disciple) for writing this work, i.e. *Tantrāloka*, he went into the stage of concentration of Buddhi, and then he called back to his mind all the Śāstras which he had heard from his teachers.[17]

Taking into consideration that he quotes extensively from a great number of works (about 245) and that too so accurately, we are convinced that Abhinava was gifted with extraordinary mental faculties. It must have happened through divine power only. It is because of this that Madhurāja Yogin says in his Gurunātha Parāmarśa (referred above) that Abhinavagupta was Śiva incarnate.

Similarly, in another group of verses known as 'Dhyāna Ślokāḥ' written by the same author, i.e. Madhurāja Yogin Abhinava is termed as 'Abhinavaḥ Dakṣiṇāmūrtidevaḥ' i.e. Dakṣiṇāmūrti in a new form of Guru. This divine teacher Dakṣiṇāmūrti has been praised in Stotras by all the Ācāryas of Advaita School. Śri Śaṅkarācārya also has composed a Dakṣiṇāmūrti Stotra. One of the peculiarities of this divine teacher mentioned by Śaṅkarācārya is that he dispels all doubts of his disciples without uttering a single word by mouth, i.e. by Śaktipāta to which Madhurāja also refers in respect of his teacher Abhinava (Vide supra). The literary and expository gifts of such extraordinary magnitude and quality cannot be

found in an ordinary mind and can only be seen in a soul getting immersed in the divine consciousness of Śiva, i.e. one who is 'Rudra-śaktisamāviṣṭa', as Abhinava calls it, the stage which reveals extraordinary powers noted above.

On account of his writing extensive expositions of various works on Śaiva Monism and also his acquisition of spiritual powers Abhinava was recognized as a spiritual head of all the Śaiva sects. There is a reference to this event in *Gurunātha-Parāmarśa* written by Madhurāja Yogin, a direct disciple of Abhinava. From which it appears that there was a congregation of great spiritualists, the Siddhas and Yoginīs in Kashmir. All these spiritualists had great regard and admiration for Abhinava. His authoritative expositions had convinced them that he was an incarnation of Śrīkaṇṭa (Lord Śiva). They found that all that traditional lore which flowed from Gurus had converged in him. Hence they all recognised him as the Ācārya of all the Śaiva sects, viz. Siddhānta, Vāma, Yāmala, Bhairava, Kula, Trika and Ekavīra. We give here the English rendering of Dhyāna Ślokāḥ as given by Dr. K.C. Pandey:

> May the God Dakṣiṇāmūrti in the form of Abhinava who is an incarnation of Śrīkaṇṭha and has come to Kashmir, protect us. His eyes are rolling with spiritual bliss. The centre of his forehead is clearly marked with three lines drawn with sacred ashes (bhasman). His ears look beautiful with Rudrākṣa. His luxuriant hair is tied with a garland of flowers. His beard is long. His body is rosy. His neck black because of its being besmeared with paste of camphor, musk, sandal, saffron, etc. looks splendid. His long sacred thread (yajñopavīta) is left loose. He is dressed in silk cloth, white like rays of moon and is sitting in the Yogic posture called *vīra* (vīrāsana) on a soft cushion over a throne of gold, with a canopy decked with strings of pearls, in the open hall full of crystals beautiful with paintings, smelling extremely sweet on account of garlands and flowers, incense and lamps, perfumed with sandal etc. constantly resonant with vocal and instrumental music and dance and crowded with Yoginīs and Siddhas of recognized spiritual powers, in the centre of the garden of grapes. He is attended by all his pupils, such as Kṣemarāja who are sitting with their mind concentrated, at

the foot, and are writing down all that he says, and by two female messengers (dūtī), who are standing at the sides, each with a jar full of water distilled from the grain kept soaked in water three nights (Śiva rasa), and a box full of betels in the right hand and the fruit of citron and lotus in the left. His right hand wearing the rosary of the Rudrākṣas is resting on his thigh and his fingers are in a position indicative of the grasp of ultimate reality (jñānamudrā), and he is playing upon the Vīṇa which is capable of producing original musical sound (nāda) with the tips of the nails of his lotus like left hand. (*Abhi*. p. 21).

This pen-picture also refers to the assemblage of Siddhas and Yoginīs. For here also the hall is said to have been crowded by the Siddhas and Yoginīs of recognised spiritual merit (Yoginī-siddhasaṅghaiḥ ākīrṇe).

It is a traditional belief both among Kashmiri Pandits and also among the old Muslim families of Kashmir that when Abhinavagupta felt that he had completed the mission of his life, he along with his disciples one day visited the Bhairava Cave (modern Bhairava cave), in the Himalayas. On his way he was reciting the *Bhairava Stava* which he had himself composed in the earlier period of his literary activity. And there, leaving his disciples behind, Abhinava entered that cave never to return.

CHAPTER II

Works

In three of his works Abhinavagupta mentions the dates of their composition. He says that he composed the *Krama Stotra* in the year 66 and the *Bhairava stava* in the year 68. In the concluding verse of *Bṛhatī Vimarśinī* he states that he completed that work in the ninetieth year when 4115 years of Kaliyuga had elapsed.[1] The ninetieth year mentioned here means the 4090th year of Saptṛṣi era. All this leads us to conclude that the *Krama stotra* was composed in the 4066th and the *Vimarśinī* in the 4090th year of Saptarṣi era. Thus the literary activity of Abhinavagupta lasted at least twenty five years, if not more. The Saptarṣi years mentioned above correspond to years A.D. 990 and A.D. 1015 respectively.

In this period he wrote extensively, about forty works. We give below the names of the works and their content:

(1) *Bodhapañcadaśikā*: This is a small poem consisting of sixteen verses. The fifteen stanzas state the basic principles of Monistic Śaivism and the last verse states the purpose of the composition. It was composed with the object of enabling his pupils to grasp the fundamental principles of Śaivism.

(2) *Mālinī Vijaya Vārtikam*: This work is an exposition of some of the verses of the *Mālinī Vijaya Tantram* also called *Śrīpūrvaśāstram*. It was written at the request of his loving pupils Karṇa and Mandra in Pravarapura. It is unfortunate that the complete work is not available to us. What is published is his exposition of the first verse only. There is no doubt that he had written an exposition on some other verses also, for he refers to the eighteenth chapter of the work.[2] The available portion contains criticism of some of the important theories of Nyāya system.

(3) *Parātriṁśikā Vivaraṇa*: This work is a commentary on the concluding verses of the *Rudrayāmala Tantra*, which is one of the sixty-four Advaita Tantras. The title of the work is rather

misleading. The real name is *Parātriśikā* which means Parā, the mistress of the three powers, Will, Knowledge and Action. Parā is also called 'parā saṁvid' which is at a higher plane than those powers and yet is identical with them.

The text of *Parātriṁśikā* appears to be very popular amongst the Śaiva monists, for it has been commented upon by many writers in the period between Somānanda and Abhinavagupta. *Parātriṁśikā* is also called *Trika Śāstra*. The text on which Abhinava writes Vivaraṇa is in the form of a dialogue between Bhairava and Bhairavī. Bhairavī asks a question as to what is that thing which is called Anuttara from the knowledge of which the state equal to *Khecarī* (liberation from Saṁsāra) is attained. What Bhairava says in reply is the basis of Trika system. This work has in the concluding part, some biographical references to Abhinava.

(4) *Tantrāloka*: Among all the works of Abhinavagupta *Tantrāloka* is the biggest in volume. It deals with all the important matters of monistic Āgamas, both in respect of philosophy and ritual. It is the most authoritative work because it is based on the authority of Śaivāgamas principally Mālinī Vijaya Tantra as traditionally interpreted and also on the personal experience of the author himself. It is divided into thirty-seven chapters (Āhnikas). *Tantrāloka* has been published with Jayaratha's commentary. Topics discussed therein are: (i) the cause of Bondage; (ii) the way to Freedom; (iii) Knowledge as distinct from Ignorance; (iv) the concept of Mokṣa; (v) what is ultimate reality of the objective world; (vi) manifestation of the universe; (vii) Bimba-pratibimba Vāda; (viii) Śaiva ritual; (ix) biographical touches. The work is named as *Tantrāloka* for it enlightens the reader on the path pointed out by the Tantras (Ālokamāsādya Yadīyameṣaḥ lokaḥ sukhaṁ sañcaritā kriyāsu). This work was written at the house of Mandra in Pravarapura (Eastern part of modern Srinagar), at the request of Manoratha, his cousin, and his pupils Mandra and other devotees of Śiva.

(5) *Tantra Sāra* and (6) *Tantra Vaṭadhānikā*: These two are the summaries of *Tantrāloka* the second being briefer than the first.

(7) *Dhvanyāloka Locanam*: This is the famous commentary of Abhinava on Ānandavardhana's *Dhvanyālokā*.

Abhinava's exposition of the concept of Dhvani is accepted as standard by all later writers on Alaṅkāra Śāstra. The Dhvanyāloka and the Locana on it have been the basis of the Sāhityaśāstra and has been accepted by later writers like Mammaṭa and Jagannātha. The system it has laid down has been taken as ideal for writing their text books

(8) *Abhinava Bhāratī*: This is Abhinava's masterly commentary called *Nāṭyaveda-Vivṛti* on the *Nāṭyaśāstra* of Bharata. For Abhinava's aesthetic concept of Rasa this commentary has been the source. This is the only available commentary on Nāṭyaśāstra. It gives the opinions of previous scholars on various points dealt in the Nāṭyaśāstra and Abhinava's examination of those views. For a modern scholar this commentary becomes a source book for gaining knowledge of various dramatic works which are lost to us today.

(9) *Bhagavadgītārtha Saṅgraha*: This is not a regular commentary on the Bhagavadgītā but a summary of its subject matter. On select ślokas it gives detailed exposition. The work is important because it looks at the Gītā from the Śaiva point of view. It contains more verses than the standard text of the work and at places it has different readings. The Bhagavadgītā has a place in Śaiva literature because tradition believes that Lord Kṛṣṇa had studied monistic Śaivāgamas under Durvāsas and other Āgamas under Upamanyu.

(10) *Paramārthasāra*: This is a summary of the essential principles of Trika philosophy and Abhinava tells us that it is an adaptation of the Ādhāra Kārikās of Śeṣa Muni who also is called as Ādhāra Bhagavān or Ananta Nātha.

(11) *Īśvara Pratyabhijñā-Vivṛti Vimarśinī*: This work is an exposition of the vivṛti written by Utpalācārya on his own Pratyabhijñā-kārikā. It is unfortunate that the text of vivṛti has not been available to the scholars till now though the Kārikās on which the vivṛti was written by Utpalā himself are available to us with the commentary of Abhinava. This work is also known as '*Bṛhatī Vimarśinī*'.

(12) *Īśvara Pratyabhijñā Vimarśinī*: This is Abhinavagupta's commentary on the Pratyabhijñā Kārikā of Utpaladeva. This is a smaller work than his Vivṛti-Vimarśinī and is therefore called *Laghvī Vimarśinī*. This work deals with the Pratyabhijñā philosophy in its details.

After writing bigger works Abhinava wrote their summaries also for less intelligent students. Madhurāja his disciple refers to this practice of Abhinava in his Gurunātha Parāmarśa (Verse 6). Abhinava wrote *Tantrāloka* first and then its summary *Tantrasāra*. This is evident from Abhinava's own statement. It is therefore not unlikely that he wrote *Pratyabhijñā Vimarśini* (also called *Laghvī Vimarśinī*) after he completed his *Vivṛti Vimarśinī* (also known as *Bṛhatī Vimarśinī*) in A.D. 1020. We may say that of all the available works of Abhinava *Pratyabhijñā Vimarśini* is the last. These twelve works have been published by Kashmir Sanskrit Series.

(13) *Paryanta Pañcāśikā*: This work of Abhinava was first published by Dr. V. Raghvan in 1951. It is a summary of the main principles of Trika Śāstra based mainly on the Kula system. In it Abhinavagupta mentions the number of categories as thirty-seven (and not thirty-six as in *Pratyabhijñā*) the thirty seventh category being that of Bhairava which is also called Anuttara in Kula system. In respect of the means of realisation of the Ultimate, he advises the disciples not to be obstinate about any particular means. According to him all the means after all are themselves the manifestations of the Universal and if properly used lead to the same goal.[3] He seems to say that the means are to be adopted according to the fitness of the person who follows them.

(14) *Ghaṭakarpara Kulaka Vivṛti*: This work is a learned commentary of Abhinavagupta on a small poem called 'Ghaṭakarpara kulaka' consisting of twenty verses only, attributed to the poet Kālidāsa by Kashmir tradition. In his commentary Abhinava advocates the theory of poetic freedom. For a student of Kāvyaśāstra this work is worth studying.

In addition to the above fourteen works Dr. K.C. Pandey has printed nine small works (stotras) of Abhinavagupta in the appendix to his volume on Abhinavagupta. These are:

(15) *Anuttarāṣṭaka*; (16) *Paramārtha Dvādaśika*;
(17) *Paramārtha-carcā*; (18) *Mahopadeśavimśatikam*;
(19) *Kramastotra*; (20) *Bhairava Stava*;
(21) *Dehastha Devatā-cakra Stotra*; (22) *Anubhava Nivedana*;
(23) *Rahasya Pañcadaśikā*.

Thus we have today twenty-three works of Abhinava available in printed form.

Apart from the above printed one, the catalogues note three other works found in manuscript form. They are:

1. *Tantroccaya;* 2. *Bimba-Pratibimba Vāda;*
3. *Anuttara Tattva Vimarśinī Vṛtti.*

Abhinavagûpta has written some more works which are not available to us today, but to which he has referred in the available works of his. They are:

(1) *Purūravovicāra;* (2) *Kramakeli;*
(3) *Śivadṛṣṭyālocanam;* (4) *Pūrvapañcikā;*
(5) *Padārtha Praveśa Nirṇaya-tīka;* (6) *Prakīrṇaka Vivaraṇa;*
(7) *Prakaraṇa Vivaraṇa;* (8) *Kāvyakautuka Vivaraṇa;*
(9) *Kathāmukhatilakam:* (10) *Laghvī·Prakriyā;*
(11) *Bhedavāda Vidāraṇa;* (12) *Devī Stotra Vivaraṇa;*
(13) *Tatvādhva Prakāśikā;* (14) *Śivaśaktyāvinābhāva Stotram.*

Thus all in all forty works are written by Abhinavagupta. There is also a traditional belief current among the Pandits of Kashmir that Abhinavagupta had written a commentary on Yoga Vāsiṣṭha. However, at present *Īśvara Prathyabhijñā Vimarśinī* is to be taken as his last work. We cannot say at this stage as to how many more works have come out of his pen.

Looking at the subject matter of these works it is clear that Abhinava wrote five works on poetics and Sanskrit kāvyas, eleven stotras and the remaining works deal with Monistic Śaivism with its philosophy and ritual. Some stotras are also philosophical. Looking at the chronology of the works it appears that his earlier works reveal his interest in Tantra. It is followed by his interest in poetics and kāvya which eventually culminated in philosophical writings. This divison should not be taken strictly for it appears from various references that he was writing on more than one subject simultaneously. One peculiarity of his writing is that while he explains the principles of poetics in the light of his philosophical thoughts, he also

explains philosophy by examples from Kāvya. At many places, he has quoted from dramas, the verses having a psychological bent and he has utilised them to explain the philosophical niceties as is seen in his *Bṛhatī Vimarśinī*. The Śaivas of Kashmir take him as the final authority in respect of philosophy and ritual. The students of poetics take his word to be final regarding Rasa and Dhvani and the Dārśanikas (philosophic thinkers) look at him as an able exponent of the Pratyabhijñā System. If we look at his works as one unit it would appear that it was his huge effort to utilise each activity of his life as a means of realising Universal Consciousness which expresses itself in every name and form in life, for to Abhinava God is both immanent and transcendental—*Viśvamaya* and *Viśvottīrṇa*.

CHAPTER III

Abhinavagupta's Philosophy

Even though a general reader of Sanskrit literature will have interest principally in Abhinavagupta's exposition of Rasa and Dhvani, still we are making an attempt here to acquaint him with Abhinava's philosophical thoughts first not because he has written more works on philosophy, but for the reason that his thinking on Aesthetics and Poetics cannot be fully appreciated unless one has some idea of his philosophical thoughts. The students of Dhvanyālokalocana and Abhinava Bhāratī well know how Abhinava's arguments often go deep into philosophy. The terms Samāveśa, Pratītiviśrānti, Camatkāra, Sahṛdaya, Tanmayībhavana and many others have for Abhinava deep implications which cannot be fully grasped unless we know how he has explained them in his philosophical works. Let us then turn to his philosophy first.

The system of philosophy on which Abhinava wrote is generally termed as Pratyabhijñā Darśana. For example, Mādhavācārya in his Sarva-Darśana-Saṅgraha at the end of the summary of Pratyabhijñā says, "Abhinavaguptādibhiḥ ācāryaiḥ vihitapratānoyamarthaḥ", suggesting that his summary is based on the detailed expositions of Abhinavaguptācārya and others. But as we find from Abhinava's writings on philosophy on the whole, it is a synthesis of Pratyabhijñā, Krama and Kula systems. We may, therefore, call it as Śaiva Monism (Śivādvaya Darśana). Pratyabhijñāvimarśinī, Pratyabhijñā Vivṛti Vimarśinī, Tantrāloka and Parātriṁśikā Vivaraṇa are the main philosophical works of his, from which we may understand Abhinava's philosophical thoughts. Of these, the first two are his expositions of Pratyabhijñā, *Parātriṁśikā* gives his *Kaulika* thinking and in *Tantrāloka* we find a synthesis of these along with *Krama.*

(i) Historical Background of Abhinava's Philosophy

It will be well for us to know about the philosophical and historical background against which Abhinava wrote his works.

Āgama is the main spring of Śaiva philosophy and religion. The Āgamas like Vedas, are taken to be of eternal existence. They did not originate at a particular point of time, according to Śaivas traditional belief. Abhinava refers to the eternity of Āgamas and gives a philosophical explanation lying behind that idea. Creation is of the nature of manifestation. It is of two kinds. One relates to the speech ('Vāk' or 'Vācaka') and the other to substance ('Artha' or 'Vācya'). These two are intrinsically related ('Vācya-Vācaka Saṁbandha'). Speech also is of two kinds, divine and human. The Śaivāgamas are the divine speech and as such they manifest the supreme *Vimarśa,* as different from human speech and human Vimarśa. The speech has eternal existence in the state of identity with Parā Vāk. The Āgamas are divine speech and have eternal existence, for they are in identity with Parā Vāk. Accordingly, there is nothing like origin of Śaivāgama. There is only appearance and reappearance of Āgamas at the Divine will.

These Āgamas are of three types—(i) *Dvaita* or Dualistic Āgamas; (ii) *Dvaitādvaita* or Dualistic-cum-monistic Āgamas; and (iii) *Advaita* or Monistic Āgamas. Tradition has it that these Āgamas numbered in crores. But with the dawn of Kali age the sages who had the knowledge of these Āgamas disappeared and spiritual darkness prevailed. Once Śrīkaṇṭha (Śiva) was roaming on the mount Kailāsa. He was touched with pity for the suffering of people which resulted from ignorance (Ajñāna). He instructed the sage Durvāsas to revive the Āgamic teachings and spread them amongst the people. The sage Durvāsas divided the whole Āgamic lore into three sections—Dvaita, Dvaitādvaita and Advaita and imparted their knowledge to his mind-born sons named Śrīnātha, Āmardaka and Trayambaka respectively. Thus came into existence the three Tāntric schools known after their propounders. Trayambaka was the propounder of Advaita Tantra. There also arose a fourth school known as *Ardha Trayambaka* because it was propounded by a descendant of Trayambaka from his daughter's side.

We are here concerned with the Advaita Tantra propounded by Trayambaka. The last chapter of *Śivadṛṣṭi* written by Somānanda gives some account of the history of Advaita Tantra from which we learn that Somānanda, the author of *Śivadṛṣṭi* was the nineteenth descendant of Trayambaka.

Somānanda does not give the names of the first fourteen descendants of Trayambaka. He only states that those fourteen generations were Siddhas. But from the fifteenth onwards he gives names. The line of genealogy in order of succession is :

15. Saṅgamāditya,
16. Varṣāditya,
17. Aruṇāditya,
18. Ānanda, and
19. Somānanda.

About Saṅgamāditya he says that he (Saṅgamāditya) married a Brahmin girl, came to Kashmir in the course of his wanderings and settled there.[1]

Somānanda was the great grand teacher of Abhinava. Abhinava lived between A.D. 950 and 1025. We may, therefore, say that Somānanda lived a century before him, i.e. at about A.D. 850. Now Bhaṭṭa Kallaṭa, who lived in the reign of Avanti Varman was also a great teacher of Abhinava through Bhaṭṭendurāja. So we may say that Somānanda and Kallaṭa were contemporaries and lived at about A.D. 850 and that Saṅgamāditya settled in Kashmir by A.D. 750, a century or more before Somānanda.

King Lalitāditya brought Atrigupta from Kanoj to Kashmir at about A.D. 740. Both Saṅgamāditya and Atrigupta were Saiva scholars and came to settle down in Kashmir practically in the same period. The great Śaṅkarācārya, who flourished between A.D. 780 and 820 visited Kashmir and was honoured there. By about A.D. 825 to 850 we find Vasugupta discovering the Śiva Sūtra, the main work on the *Spanda* branch of Śaiva monism. Kallaṭa, the son and pupil of Vasugupta, writes on Spanda system, and his contemporary Somānanda writes Śivadṛṣṭi, a work on Pratyabhijñā, and his son and disciple Utpala writes Pratyabhijñā Kārikā by about A.D. 900. Thus the period between A.D. 750 and 900 appears to be full of activity in the field of Śaiva monism in Kashmir. And the fact that King Lalitāditya brought Atrigupta from Kanoj requesting him to settle and live permanently in Kashmir, suggests that probably the kings of Kashmir were also interested in this activity.

Madhavācārya tells in his poem *Śāṅkara Digvijaya* that the great Śaṅkarācārya visited Kashmir giving a final blow to Buddhism in the rest of India (*S.D.* XVI. 54-80). There he was given great honour as the greatest Ācarya of Advaitism. This appears to be a fact, for, we find Śaṅkarācārya's temple established in Kashmir. Secondly Śaṅkarācārya's monistic interpretation of Vedic philosophy and the Śaiva monism agree in conclusion, though the terms used by them and some steps in *Prakriyā* are different. The Tāntric philosophy of Śaṅkarācārya appears so similar with the Trika monism of Kashmir, that unless we assume a touch between Śaṅkara and the monistic writers of Kashmir, the similarity cannot be properly explained. That Śaṅkarācārya believed in the monistic Tantras need not be doubted; his *Saundaryalaharīstotra* is sufficient to testify to his mastery over it. He refers therein to the sixty-four Advaita Tantras (Catuḥṣaṣṭyā tantraiḥ sakalamabhisandhāya bhuvanam). The worship of Śrīcakra in some of the Śāṅkara Pīṭhas testifies to his special inclination towards the Tāntric practices in Kashmir and when we study Śaṅkara's *Dakṣiṇāmūrtistotra* as explained by his pupil Sureśvarācārya we find that not only Śaṅkara's concept of the Ultimate Reality is the same as that of Pratyabhijñā but that the technical terms used in that Stotra are also the same. We can, therefore, definitely say that Śaṅkara must have given impetus to the philosophical monistic activity in Kashmir, built up on the traditional Āgamic literature recognised and followed in that land.

The time was thus ripe to establish and promote the philosophical concept of monistic Śaivism in Kashmir. The first work of this kind is the Śiva Sūtra of Vasugupta which appeared soon after Śaṅkara's visit.

Vasugupta's activity falls between A.D. 825 and 850. In his Śiva Sūtras we find a systematic presentation of the philosophical ideas of the monistic Tantras. This appears to be the first work in Sūtra style which deals systematically with the philosophy and ritual in Śaiva monism, just as the Brahmasūtra of Bādarāyaṇa is a systematic presentation of the Upaniṣadic philosophy.

Śiva Sūtras and Spandakārikā are the main works of the Spanda branch of Monistic Śaivism. They explain the three traditional paths of salvation, viz. *Śāmbhava*, *Śākta* and *Āṇava*.

Kallaṭa, the pupil of Vasugupta, lived in the reign of Avantivarman (855-883) as *Rājataraṅgiṇī* informs us. He had attained the state of Siddha. He wrote *Spandasandoha*, an exposition of Vasugupta's *Spanda Kārikā* and also a work of his own called *Spanda Sūtras.* Somānanda, the author of *Śivadṛṣṭi*, was a contemporary of Kallaṭa. In his *Sivadṛṣṭi* he gave a start to the Pratyabhijñā branch of Śaivism. The Pratyabhijñā also was based on the monistic Śaiva Tantras. Both Spanda and Pratyabhijñā agreed in philosophical conceptions of the universe and its cause, the nature of the individual self and that of the highest reality. However, while the Spanda showed the three paths, referred above and had a dogmatic approach to a degree, Śivadṛṣṭi showed the fourth path of Pratyabhijñā which was an easier and a new one. It is for this reason that in Śivadṛṣṭi there is an attempt to present monistic Śaivism not merely as a dogmatic statement, but as a systematic philosophical statement reasoned out.

Somānanda's son and pupil Utpaladeva (875-925) wrote *Pratyabhijñā Kārikā.* He also wrote Vivṛti on those Kārikās. Abhinava later on wrote *Laghvī Vimarśinī* and *Bṛhatī Vimarśinī* on these Kārikās. *Pratyabhijñā Kārikā* was a recognised work on Kashmir Śaivism.

Utpaladeva's son and pupil was Lakṣmaṇagupta who initiated Abhinava in the branches of Pratyabhijñā and Krama. Apart from Lakṣmaṇagupta, Abhinava got instruction from Bhūtirāja and his son Helārāja, who were perhaps the exponents of that system. In the Kula system propounded by *Ardha Trayaṁbaka* school, Abhinava's teacher was Śambhunātha of Jālandhara Pīṭha. The traditions in various branches in Śaivism, which were inherited by Abhinavagupta, may be shown with the help of a chart on page no. 34.

All these branches in monistic Śaivism agree to the concept of the Ultimate principle. They have, however, shown different methods of realising that Ultimate. Abhinavagupta having read and practised all these methods was a proper person to synthesise them into one common system acceptable to all. He did that in his famous epitomic *Tantrāloka* which was a statement based on Śāstra, Yukti and Anubhava and gave him the honour of being recognised as Ācārya of all the sects.

Branches of Monistic Śaivism

Spanda	Pratyabhijñā	Krama	Kula
Vasugupta	Somānanda		Bhairavā
Kallaṭa	Utpaladeva	Bhūtirāja	Sumatinātha
Mukula			
Bhaṭṭendurāja	*Lakṣmaṇagupta*	*Helārāja*	*Śambhunātha*

Abhinavagupta

(*ii*) *Monistic Śaiva Philosophy*

It will be easy for us to get an idea of the philosophy of the Śaiva system from Pratyabhijña literature. Śaivism both in theory and practice is open to all without any restriction of caste. (Na atra Jātyādyapekṣā kvacit—*I.P.* V.II.276). One who has keen desire for knowledge and liberation is free to study and practise Śaivism. However, there is a distinction between one who desires to practise Śaivism and attain liberation in his life, and the one who is keen on the study of Śaiva philosophy with all its intricacies. For a simple follower of Śaiva ritual only firm determination will suffice. But in the case of a person interested in Śaiva philosophy determination alone will not do. He must possess the knowledge of the Veda, Vedāṅgas, six systems of philosophy, Grammar and Tarka. Then only will he be able to understand and appreciate the niceties of the arguments in Pratyabhijñā.[2]

The aim of all the systems of Indian Philosophy in general and Pratyabhijñā in particular, is to help the individual in self-realisation and to point out the ways and means by which that end is to be achieved, i.e. by removing the veil of ignorance. All the systems of Indian Philosophy hold that ignorance is the cause of bondage (Bandha) and that only knowledge is the cause

of liberation. (Mokṣa). The bondage according to Śaiva philosophy is due to impurity (Mala) which is of three types viz. Āṇavamala, Kārmamala and Māyīyamala.

Āṇavamala : This is innate ignorance. It consists in the loss of universality and consequent forgetfulness of its true nature. It is mere consciousness of supposed imperfection. It is beginningless but it is destructible.

Kārmamala : It is of the nature of indefinite desire. The impurity of innate ignorance (Āṇavamala) is the condition of indefinite and limitless desire. It is a potential desire which as such has no definite object. But when it actualises, it is responsible for countless associations of the self with creations of Māyā.

Māyīyamala : It is a psycho-physical limitation. All that the self is associated with because of the said two impurities, which limit the psycho-physical capacity is technically called Māyīyamala. It is constituted by five limiting conditions of the individual subject, viz. Kalā, Vidyā, Rāga, Niyati and Kāla and also by categories from Mahān to Pṛthvī. These will be explained later.

Ignorance does not mean absence of knowledge. It means limited knowledge. This limited knowledge about self and Universe leads to misconception about both. For Śaiva philosophy the self-realisation brings with it an understanding in which there is a new interpretation and appreciation of the Universe. According to this system, therefore, self-realisation is self-recognition (Pratyabhijñā).

'Pratyabhijñā' is recognition. What is the nature of this recognition? We shall try to understand it with the help of an example. The usual example taken in this respect in philosophical writings is—"This is the same Devadatta as I saw on that occasion" (Saḥ ayaṁ Devadattaḥ). This is a statement of experience. What is the nature of this experience? There is a direct perception (Pratyakṣa) of Devadatta. But it is not perception alone. This perception becomes the operative cause of recollection (Smṛti) of my previous perception of him in the form of mental image of that object seen on previous occasion. But this is not Smṛti only. There is also the experience of these two objects being identical. The novelty of recognition lies neither in the direct perception alone, nor in remembrance alone, but in the realisation of their identity. When the identity is realised, we have a new experience altogether.

The above is an illustration of recognition in which the mental image was the result of previous perception of the object of recognition. However, it is not necessary that mental images should be the result of previous perception. The mental image may be formed by hearing the description of the object. For example, Damayantī heard the description of Nala from the bards who came to her father's court. On hearing the qualities of Nala an image of Nala, though vague, was formed in her mind and that became the object of her love. Later on, Nala came to her as a messenger of Indra. She did not recognise him as the Nala who had been the object of her love, but took him to be only a messenger of Indra. But when at the end of their meeting she came to know that the messenger was Nala, the King of Niṣadha himself, the mental image of Nala which was the object of her love got identified with the person standing before her. In this case, the mental image of Nala was not the result of her previous perception of Nala but was formed only on hearing the description of his qualities. That mental image was her object of love and even though Nala was standing before her in person, he was only a stranger to her, till her mental image got identified with that person. So the experience of identity of the mental image and the actual object of present perception is the principal factor in recognition.

Likewise though the individual self is identical with the Supreme yet we cannot experience the joy of the identity unless we are conscious of that identity. The aim of Pratyabhijñā is to make us conscious in that respect.

In case of the *sādhaka*, it is some authoritative person, i.e. Guru, who points to the qualities necessary for recognition by initiating the disciple and leading him in the divine path. This initiation, instruction and leading is known in Śaiva system by the term 'Dīkṣā'. Dīkṣā is not just a reciting of some Mantra in the ear of the disciple as is popularly understood. It is an act by which the spiritual knowledge is imparted and the bondage of ignorance removed. Dīkṣā is the traditional path followed in the Śaiva system. However, according to Pratyabhijñā, Dīkṣā is not indispensable for Mokṣa. Just as a word from an authoritative person leads one to recognition, so also recognition is possible if the object of recognition reveals some

unmistakable sign (Lakṣaṇa) in its respect. Recognition in such case is called 'Prātibhajñāna'. The Prātibhajñāna leads to self recognition even without Dīkṣā.

Self-realisation, in fact, is the matter of Divine Grace which is known as 'Śaktipāta'. In case of Dīkṣā, the Śaktipāta comes through the agency of Guru. But it may come directly without the agency of Guru, in which case it is called 'Nirapekṣa Śaktipāta' (*T.A.* VIII. 173).

Every person knows that it is his soul which knows and acts. The philosophy tells us that man's soul is identical with the Universal Soul. We are not conscious of the universal power of knowledge and action which is already there in us, because of the innate ignorance (Ajñāna) which works as an impediment in knowing the real powers of the soul. Unless we are made conscious of them, we shall never recognise the nature of the soul and be conscious of it. It is to make us conscious of the power of knowledge and action that Pratyabhijñā is necessary. Our knowledge got from the reading of philosophical books is intellectual (Bauddha Jñāna). It is not spiritual (Pauruṣa Jñāna). The intellectual knowledge can only give us an idea of the universal power of self. That does not suffice for the liberation. It is only the spiritual knowledge that liberates us. The consciousness of these powers in us, can change our whole personality so much that our attitude of viewing life becomes altogether different. This new and different interpretation of the universe which leads us to extreme happiness is the result of Pratyabhijñā. The Pratyabhijñā, therefore, removes our limited power of knowledge and action in respect of the soul and reveals before us the same soul in its universal form, the recognition of which leads us to happiness and gratification.[3]

Ābhāsavāda

The aim of every system of philosophy is to explain the why, the what and the wherefrom of the knowable. The success of every system depends upon how far the system satisfactorily explains these questions basing its study on the facts of experience. Abhinava bases his philosophical thoughts in the first place on the facts of experience, followed by logical reasoning and supported by authority. (vide Ch. I, Note 12).

What is the nature of the world of experience as related to

the Ultimate? According to Nyāya the world of experience is a creation of God, who is simply an active agent, and brings this world into being from the material cause like 'Aṇu'. Sāṅkhya says that it is an evolute of *Prakṛti*. The Vijñānavādin says that it is of the nature of purely subjective experience and some Vedāntins believe it to be only an illusion as is the illusion of snake on the substratum of rope. Abhinava does not subscribe to any of these explanations as the final explanation. He holds that the world of experience is real, because it is the manifestation of the All-inclusive Universal Consciousness or Self. This manifestation is of the same nature as the creation of a Yogin is a manifestation of the Yogin's self. But it is nothing but an experience of the Self and has its being in the Self exactly as our own ideas have their existence within us. This explanation is known as *Ābhāsavāda* which is rendered by Dr. Pandey as *Realistic-Idealism*. The Pratyabhijñā system is an exposition of this Ābhāsavāda and shows how the world of experience is a manifestation of the universal self termed as *Maheśvara*.

What is Ābhāsa? Dr. Pandey explains it in the following words :

> All that appears: all that forms the object of perception or conception; all that is within the reach of the external senses or the internal mind; all that we are conscious of when the senses and the mind cease to work as in the case of trance or deep sleep; all that human consciousness limited as it is, cannot ordinarily be conscious of and, therefore, is simply an object of self realisation in short, all that is, i.e. all that can be said to exist in any way and with regard to which the use of any kind of language is possible, be it the subject, the object, the means of knowledge or the knowledge itself, is Ābhāsa'. (*Abh.* p. 320).

As Abhinava puts it :

> Īśvarasvabhāva Ātmā prakāśate tāvat,
> tatra ca asya svātantryam iti na kenacid
> vapuṣā na prakāśate, tatra aprakāśātmanā
> api prakāśate, prakāśātmanāpi
>
> (*I.P.V.* I. 35-36).

The difficulty before the dualist is how to explain the phenomenon of knowledge. The knowing self and the object of knowledge, the non-self, are completely cut off from each other. They being of opposite nature like light and darkness, cannot be brought together. The Ābhāsāvāda, therefore, puts forth the theory of the All-inclusive Universal Consciousness or Self. This All-inclusive Universal Consciousness which is necessary to explain the phenomenon of knowledge is called *Anuttara* (the highest reality or Parā-Saṁvid). Anuttara means 'beyond which there is nothing' (Na Vidyate Uttaraṁ praśna prativacanarūpaṁ yatra, *P.T.V.* 19). Anuttara cannot be spoken as 'this' or 'that', nor as 'not this' or 'not that'. It is all but not in the sense in which all is taken to mean by the limited human mind. The mind cannot grasp it. It cannot be the object of perception or conception. It can only be realised. It cannot be expressed by a word or words. In whatever way we try to define it, our attempt is just like that of the four blind men who described the elephant to be something like a table, a broomstick, a pillar or a winnowing basket, according to their perception by feeling various parts of the elephant, each man feeling only one part. The descriptions of highest reality made by all those who conceived it are only partly correct. But the Ultimate Reality is much more than what the limited mind can imagine it to be. The ideas of unity and multiplicity, of time and space, and of name and form are based upon certain ways and forms in which the Ultimate appears. The transitory world represents only an insignificant part of the manifestation.[4] It is interesting to note here that the concept of 'Anuttara' fully agrees with the concept of 'Śuddha' Brahman in Upaniṣad. Compare, for example, Tavalakāropaniṣad (Kenopaniṣad)—1.3

Na tatra cakṣur gacchati, na vāg gacchati,
na mano, na vidmo, na vijānīmo yathā etad anuśiṣyāt,
anyadeva tad viditād atho aviditād adhi.

The eye does not reach there, nor speech nor mind. We know not, we really know not how to teach it. It is quite different from what is known and even from what is not known.

The Ultimate Reality is thus beyond the reach of thought

and language yet the Ābhāsavāda makes an attempt to give its idea in words, which according to Abhinava expresses the reality in the best possible way.

According to Ābhāsavāda, the Ultimate has two aspects, transcendental (Viśvottīrṇa) and immanent (Viśvamaya).[5] The latter aspect is said to be of the nature of Prakāśa-Vimarśa. But what are the meanings of the terms Prakāśa and Vimarśa?

Prakāśa and Vimarśa

The conception of macrocosm (Brahmāṇḍa) is based on the study of microcosm (Piṇḍa). We may, therefore, see the import of these terms, viz. Prakāśa and Vimarśa used in respect of the individual self and then go to see what they mean in respect of the Universal. The terms Prakāśa and Vimarśa represent an aspect of the individual self. The Prakāśa is conceived to be very much like a mirror. Just as the external objects cast their images in a mirror, which shows them as one with itself and yet does not lose its purity or separate entity, likewise, the individual self becomes the substratum of the psychic images which are merely its own modes or forms, caused by the stimulus, external (as at the time of perception) or internal (the received residual traces as at the time of imagination or dream). There is, however, difference between the Prakāśa aspect of mirror and the individual self. The mirror requires an external light to illuminate it (A mirror in darkness does not reflect any image). But the self shines independent of any external light, and does not depend on an illuminator for receiving reflection. The residual traces are essentially the same as the substratum. The reflections also are essentially the same as their substratum. The psychic images being of the nature of reflections are admitted to be essentially the same as Prakāśa. These psychic images existing under a sort of cover, are called residual images or *Saṁskāras*. They are, therefore, nondifferent from Prakāśa.

This Prakāśa aspect is, however, not the distinctive aspect of the individual self, because it is also seen in the case of a mirror, a crystal and a jewel. If the individual self had Prakāśa only, it would not be better than any other substance capable of receiving reflection. The term 'Vimarśa' points to that distinctive aspect of the self which differentiates it from other

substances having Prakāśa.[6] The Vimarśa which is a distinctive aspect of the self signifies :

* the capacity of the self to know itself in all its purity in the state of perfect freedom from all kinds of affections;
* analysis of all its states of varying affections due to the internal and external causes;
* retaining these affections in the form of residual traces (*Saṁskāras*).
* taking out at will, anytime, anything out of the existing stock of Saṁskāras and bring back the old affected state of itself as in the case of remembrance; and
* creation of an altogether new state of self-affection by making a judicious selection from the existing stock and displaying the material so selected on the background of its Prakāśa aspect as at the time of free imagination.

The capacity of the self for all this and much more is Vimarśa and it distinguishes the self from other substances capable of receiving reflection. Thus when we say that the individual self is *Prakāśa-Vimarśamaya*, it means that the self is luminous and contains residual traces within and that it is capable of receiving reflection of knowing itself and others, of controlling what it contains within and of giving rise to a new psychic phenomenon with the residual traces which are essentially the same with the self.

Let us now see what the term 'Prakāśa-Vimarśamaya' means in reference to the Universal Self. According to Pratyabhijñā, the universe is the manifestation without what is already within the Universal self on the background of itself (Sā svātmabhittau viśvacitram unmīlayati). The manifested universe is only apparently separate from the self much as the reflected object is from the mirror.

Nirmale mukure yadvat bhānti bhumilatādayaḥ
Amiśrāstadvadekasmin cinnāthe viśvavṛttayaḥ (*T.A.* II. 3)

It is in its essential nature exactly like the limited manifestation of an individual as at the time of a dream, remembrance,

imagination or Yogic creation. The substratum of this manifestation like dream, imagination, etc., is the Prakāśa aspect of the individual self viz., Buddhi. Therefore, the use of the word 'Prakāśa' in case of the universal self can be justified because both shine (Prakāśate). Both are capable of receiving reflection, of shining as one with the cause of affection, and of making it one with themselves. There is, however. one important difference between the individual Prakāśa and the Universal Prakāśa. The affection of the individual Prakāśa is caused not only by internal causes as dream, imagination, etc., but also by external causes as in case of direct perception. But the Universal self, being universal and all-inclusive, there cannot be anything external to it and hence its affection by external cause is out of question.

Now the manifestation is a systematic action and requires a selection to be made out of the existing stock within. Therefore, the action of manifestation presupposes knowledge, will and self-consciousness or self-rapture (Ānanda). Without self-rapture (Ānanda), there can be no will or desire (Icchā), and without desire no knowledge (Jñāna) is possible and there would be no systematic action (Kriyā), unless there is knowledge of object, the means and the ways to achieve it. The term 'Vimarśa' therefore, in case of the Universal self stands for the power which gives rise to self consciousness or self rapture, will, knowledge and action in succession.

This Vimarśa of Universal self is also called *Svātantrya* for it does not depend upon anything else. All other powers of the Highest Lord (Maheśvara) as is the Universal self termed in this system, are included in this Vimarśa.[7] Utpaladeva says in a Kārikā:

> Cittiḥ Pratyavamarśātmā parā vāk svarasoditā
> Svātantryametat mukhyaṁ tat Aiśvaryaṁ paramātmanaḥ
> —(*I.P.V.* 9)

We may, therefore, say that referring to the Ultimate Self the term Prakāśa is used for that aspect of the immanent Ultimate, which serves as the substratum of all that is manifested and the Vimarśa stands for that aspect which is the power of manifesta-

tion, giving rise to *ānanda, icchā, jñāna,* and *kriyā* which may be termed as different aspects of Vimarśa.

The substratum is Prakāśa and the power of manifestation is Vimarśa. But what is the nature of the manifested or manifestable? Are they something different from both (i.e. Prakāśa and Vimarśa) and hence separate from the Ultimate? The reply given by monistic Śaivism is that the manifestable and hence the manifested also are of the nature of Prakāśa. (Prakāśātmā Prakāśyortho nāprakaśaśca siddhyati). This system holds that the manifested Universe is brought about by the Ultimate, exactly as the objects of the dream or imagination are brought about by an individual's mind. The relation between the Universe and the Ultimate is the same as that of the objects of the dream or imagination and the dreaming or imagining self. The objects of the dream or imagination are essentially the same as the Prakāśa aspect of the imagining or dreaming self. Now on the basis of the relation between microcosm and macrocosm, the Śaiva holds that the manifestable and manifested are essentially Prakāśa i.e. whatever is true in the case of individual self is equally true in the case of Universal self also for both are identical (yat piṇḍe tat brahmāṇḍe). The self is of the same nature as consciousness (Caitanya or Cit).

How is the Ābhāsa (manifested universe) related to the Universal consciousness? This relation will be properly grasped if we analyse our consciousness of imagination. We find two elements in imagining, the subjective and the objective. The imagining consciousness (subjective aspect) is responsible for the rise of images (objective aspect). The imagining consciousness is itself both the background and the perceiver of images. The images themselves have no other basis than the consciousness itself. The images are due to the internal factors. These factors affect the consciousness. It is necessary that these affecting factors should rise in a certain order and not in a casual manner or all at once. Therefore, they have to be under the control of some independent power. It will be easily seen that this controlling power is nothing else than the consciousness itself, which may be called self (Cit). Now all these factors rise at our will from our consciousness independent of any external help. They appear on the background of our consciousness and again merge into the same. This happens much in the same manner as that

of the rising and merging of waves in the ocean. Just as the waves exist in the ocean before they rise, so do the images. The images which affect the purity of consciousness at the time of imagination, exist in the self before they appear on the background of the Prakāśa aspect. This is exactly what Abhinava says in regard to the relation of Ābhāsa with the Universal Self. His words are: "Tattvāntarāṇi ṣaṭ trimśat Anāśrita Śivaparyantāni parabhairavānurūpāveśāsādita tathābhāvasiddhāni" (*P.T.V P.* 19). Thus, according to Śaiva system, all that exists from Śiva down to the earth, exists within the Ultimate much in the same way as do our ideas within ourselves at the time when the self is in the unaffected state. So all is externally manifested at will, independent of external causes. Hence, they are called Ābhāsas. It is Ābhāsa because it is manifested (Ābhāsyate) by the Universal self and also because it is manifest (Ābhāsate).

But why does the self manifest these Ābhāsas? According to Abhinava the question is absurd. The nature of a thing cannot be questioned. It is absurd to ask why fire burns. To burn is the very nature of fire. Likewise to manifest without what lies within is the very nature of the Self. In fact, this differentiates the self for the non-self. A jar, for example, cannot change itself independently of external cause, but the Self can and does.

Asthāsyadekarūpeṇa vapuṣā cenmaheśvaraḥ
Maheśvaratvaṁ saṁvittvam tadātyakṣyad ghaṭādivat[8]

At this stage two questions naturally come up in our mind. They are—(1) If the ultimate reality appears in all the perceptible forms, it has to be taken as changing. How then can we say that it is eternal? and (2) If the ultimate reality contains within all the Ābhāsas, how can it be said to be one? The Śaiva reply to these questions may be summarised as under:

As to the first question, the Śaiva says that the change takes place in four ways, viz. Āgama, Apāya, Pariṇāma and Vikāra. In the first two i.e. Āgama and Apāya, the change is due to the addition or loss of certain elements in respect of original thing. For example, when we visit a place after a long interval, we find it changed, because new houses are seen added to it. This change is due to addition (Āgama). The same is the case in respect of change due to loss (Apāya), as in the case where we

find that the old houses are reduced to ground. The example of Pariṇāma, i.e. transformation is found in case of milk changing into curd. The fourth type is Vikāra, i.e. modification as in the case of clay changing into a jar or gold changing into an ornament. Out of these four types of changes, the first three cannot be reduced to the original form. But in the fourth type, the original form of the changed article can be recovered. The curd cannot be brought to the form of original milk, but an ornament can again recover its original form of a lump of gold. It will be clear that the first three types of changes involve addition or loss of the existing constituents of a thing or an irrecoverable change in quality as in the case of curd. But in the fourth type, there is only a change in the arrangement of the constituents of the original thing. It is only a change in the form and not the contents. The Highest Reality according to Śaiva concept contains all within (Antaḥkṛtānanta-viśvarūpaḥ). At the stage of manifestation certain things out of the unlimited mass of things are manifested at will, as separate from itself. This is much like our state of dream or imagination in which we bring forth or project our own ideas as an object out of ourselves. The Ābhāsas are within the Absolute, as waves are within the ocean. And just as nothing goes out of or comes in the ocean as a result of the waves, so there is no substantial loss or gain in the Universal consciousness, because of the manifestation of the Ābhāsa. Thus the change in the absolute, if we choose to call it a change, is in the appearance and not in the substance of the Absolute.

As to the second question, the monist says: that only can be said to exist (Sat) which exists independently of others.[9] All the Ābhāsas shine only on the background of the Absolute much the same as do the reflections in the mirror. So they cannot be said to have an independent existence. This system holds that 'Anuttara' alone really exists. The Ābhāsas are merely transitory appearances. Hence the system is held to be monistic.

But are the Ābhāsas real? We may ask here: What would the monistic Śaiva say to this question? Before we ask the monistic Śaiva, let us ask ourselves as to what we mean by 'Real'. The sky-flower is not real. Why? Because it has no existence (Sattā). Is an illusion and dream real? It has existence for me,

because I have experienced it and hence cannot deny its existence. But still I have to say that it is not real because it has no objective existence in practical life (wakeful state). So for us, when we say that a thing is unreal, we do not mean that the thing has no existence, but that it is an individual subjective manifestation and as such it is of a different kind from the objective one, on which all our worldly transactions depend.

The word 'Ābhāsa', in this system is used in a very wide sense. It denotes all that appears in any way and in any form. Therefore, in the question 'Are Ābhāsas real?' if by real we mean existent, i.e. if we enquire about 'the existentiality' (Sattā) of the Ābhāsa, the answer by the Śaiva monist would be 'yes'. But if we mean to ask whether the Ābhāsas have subjective or objective existence, the answer would be that this distinction is purely conventional and is assumed only for practical purposes. It is, therefore, of the same nature as we find between the objects of a dream and those of a dream within another dream (Māyāpadaṁ hi sarvaṁ bhrāntiḥ tatrāpi svapne svapna iva gaṇḍe sphoṭa iva apareyaṁ bhrāntiḥ). At times, when we dream, we in that dream experience another dream. In this experience we make the distinction between the objects of the shorter dream and treat the shorter dream as purely subjective and those of longer dream as objective. This is just the same as when we distinguish between the objects of a dream and those of the wakeful state (practical life). Hence such a query as to whether the Ābhāsas have subjective or objective existence has no relevance in Ābhāsavāda, for the essential nature of the Ābhāsa is the same in both the cases, so that if one is called real, the other is also real. The object of the philosophy and Śaivism in particular, is to explain in a general way, why there is a cognitive change at all in the self and what it is that causes such a change.

Maheśvara and His Powers

There is a state of the All-inclusive Universal Self in which the Ābhāsas have their existence as distinct from the self and yet they are within the self as in the state of unity. This is just like the state when we have our thoughts within us when we get ready to deliver a thoughtful speech. Such a state of the All-inclusive Universal Self is termed as 'Maheśvara' in Śaiva

terminology. The Maheśvara is beginningless and endless, because the universe is itself such. It is omnipotent[10] and perfectly independent in the use of its powers.[11] It contains within, all that is 'entitative and illuminable'. It forms the permanent substratum of all that is objective. The object cannot have existence apart from and independently of Maheśvara than a reflection can from the mirror. It is beyond limitations of time, space and form. It is a self-shining entity and all the manifestations are related to it as the spreading rays to a flame. It is perfectly free and does not require any external material or instrument to accomplish its work. It is spoken as light (Prakāśa) and is the ultimate source of all the sources of lights.[12]

This universal consciousness is purely subjective and no objectivity can be attributed to it, for it is the universal knower and no knower can be assumed in the case of the (universal) knower (Vijñātāram are kena vijānīyāt). And yet its existence cannot be denied because the very act of denial presupposes a conscious being. The individual selves are mere manifestations of it and their acts of knowledge are wholly dependent on it. It is this very Universal Self which sees and knows through the innumerable individual bodies. The very knowledge and existence of external objects being dependent on it, the Universal self can never be an object of proof or denial. As Utpalācārya says :

> Kartari jñātari svātmanyādisiddhe maheśvare
> Ajaḍātmā niṣedhaṁ vā siddhiṁ vā vidadhīta kaḥ
>
> (*I P.V.*) I. 35)

Maheśvara or the Universal Consciousness expresses itself through powers. These powers are *Kartṛtva Śakti* and *Jñātṛtvaśakti*, i.e. power of action and power of knowledge. According to Śaiva thought the power and its possessor are non-different. The power is the very being of the possessor (Śakti-Śaktimatoḥ abhedaḥ). Then again the two powers referred to above are not different but two aspects of the same one power which is known as Vimarśa Śakti or Svātantrya Śakti. The difference between the possessor of power (Śaktimān) and power (Śakti), as also that between Kartṛtva and Jñātṛtva is only conventional and is spoken of for discussion and understanding.[13]

The manifestation is of two kinds, the external and internal. The difference between these two kinds of manifestation can be made clear in the following way. Let us suppose that the Universal Self is like an ocean and the various Ābhāsas are currents in it. Each Ābhāsa is a separate current flowing in the ocean of the Universal Self. These currents flow throughout the state of creation underneath the surface of the ocean. That aspect of the Svātantrya śakti of the Universal Self which brings about the internal separate manifestation of the Ābhāsas and also maintains their internal separations, is known as Kartṛtva Śakti, omnipotence. At times, however, these currents are brought over the surface as waves and they are put in such a position that the wave which is capable of receiving reflection, can be affected by those which cast reflection. This is the work of omniscience or Jñātṛtvaśakti. The affection of the wave capable of receiving reflection is the phenomenon of knowledge. (*Abh.* p. 344).

The Jñātṛtva Śakti has the following three aspects :
(1) The power of knowledge (Jñānaśakti).
(2) The power of remembrance (Smṛtiśakti).
(3) The power of differentiation (Apohanaśakti).

The power of knowledge is that aspect of the power of Universal Consciousness by virtue of which it takes out for separate manifestation only certain things from the unlimited mass which lies merged in it (Svarūpāt unmagnam ābhāsayati. I.P.V.). The subject in this case is a manifestation no less than the object, and both are momentary collocations of a certain number of Ābhāsas or manifestations. The phenomenon of knowledge is, therefore, like a rise of two waves in the ocean of the Universal Consciousness. Of these one has *Nairmalya*, i.e. the capacity to receive reflection and is called 'Jīvābhāsa' (limited sentient manifestation) and the other, which is without capacity to receive reflection, is called Jaḍābhāsa, (insentient manifestation). When the rising of sentient manifestation is affected by the insentient one which rises simultaneously with the former, as the mirror is affected by the objects placed before it, the phenomenon of knowledge takes place. Thus knowledge is only the affected sentient wave of consciousness. But the power of knowledge (Jñānaśakti) is that

capacity of Universal Consciousness which is responsible for the rise of both waves, necessary for the phenomenon of knowledge.[14]

But if the sentient and the insentient Ābhāsas are momentary, then the knowledge also must be so. How then, can the decisions in the worldly transaction be explained? The Ābhāsavādin says that this is due to another aspect of Jñātṛtvaśakti called Smṛti. Smṛti is that aspect of the power of Universal Consciousness by virtue of which it manifests itself in the form of such an individual self as can retain the effects of the external stimuli received at the time of perception; and is able to revive them at the time of the subsequent perception of a similar thing so as to make the unification of experiences of both the present and the past possible. The fact is that the sentient wave is like a momentary wave of light emanating from a permanent source. It is this source that retains in a subconscious state the idea of having sent out a wave towards of a certain object and that of having received a stimulus of a certain kind therefrom.[15]

But both in perception as well as remembrance we presuppose the existence of the cognisor and the cognised, not only as separate from the Universal Self but also from each other. To explain this, the Pratyabhijñā postulates the third aspect of Jñātṛtvaśakti, called 'Apohanaśakti'. It is that aspect of Jñātṛtvaśakti which manifests each Ābhāsa, whether subjective (Jīva) or objective (Jaḍa) as completely separated from the Universal Consciousness and from each other, though in reality even at the time of such a manifestation they are one with their common substratum.[16] Thus, it is that power which is the cause of the determinate knowledge of the limited self. The Bhagavadgītā also recognises these three powers of the Universal Self. (Mattaḥ smṛtirjñānamapohanaṁ ca) (15.15).

As said above the Kartṛtvaśakti of Maheśvara is that aspect of Svātantryaśakti which is responsible for the innumerable varieties of the internal limited manifestation. These varieties, as revealed by Jñātṛtvaśakti, are manifested in two ways. In one case there is a simultaneous manifestation of many forms. Each of these forms is apparently separate from the rest e.g. when we see a landscape with all its trees or creepers, we have one scene in which so many different things are perceived simultaneously as one

whole. This is known as *Deśakramābhāsa* due to *Mūrtivaicitrya* (variety of forms). The other way is where there is successive manifestation of a larger number of forms which so resemble each other, that they are recognised to be various forms of the same thing, as when we see a man walking. This is known as *Kālakramābhāsa* due to *Kriyāvaicitrya*, i.e. variety of action.[17]

The Kartṛtvaśakti of the Maheśvara has two aspects : the *Kriyāśakti* and *Kāla Śakti*. Kriyā Śakti is nothing but the appearance of long series of a closely similar forms, so quick in succession as to produce a persistence of vision e.g. a hero in drama in a fit of anger. He is seen as tearing his hair, grinding his teeth, rushing forward with a jerk and stopping suddenly. It will be seen here that the action of becoming angry consists of different Ābhāsas which united together make, in reference to the hero, one action of becoming angry. We may, therefore, say that the Kriyāśakti is that aspect of Kartṛtvaśakti which is responsible for such internal Ābhāsas as being externally manifested by the power of knowledge (Jñānaśakti) giving rise to the concept of action. These Ābhāsas are connected or disconnected with one another exactly as the mental impressions in case of a dream or various pictures in case of a cinema show. This power of Kriyāśakti is responsible for such manifestations as give rise to the concepts of conjunction (Saṁbandha), generality (Sāmānya), place (Deśa), space (Dik), time etc.

Kālaśakti is another aspect of Kartṛtvaśakti. We have seen that Kriyāśakti unifies a number of Ābhāsas to make one unified action. The Kālaśakti separates the constituents of a series of Ābhāsas which go to make the concept of action. Thus it cuts off each constituent of an action and places it before us as a separate Ābhāsa in a series. Kālaśakti works exactly in the same way in respect of Kartṛtvaśakti, as the Apohana aspect of Jñātṛtvasakti works, when it manifests each constituent of a block of images formed on the mirror of Buddhi as separate from the rest.

We have dealt with the nature and powers of Maheśvara or Universal Self. The Universal Consciousness is termed as Maheśvara on the analogy of a king. A person is called Īśvara or king because he has control over a part of the world. The Universal Consciousness is called Maheśvara because of its

control, in every way, not only on what we all conceive but also on all that which is beyond the conception of our limited power.[18]

Categories of Ābhāsavāda

In the last section, we dealt with the Universal Manifestor. In this section we shall deal with an account of the manifested universe.

The Śaiva system divides the manifested into 36 categories (see Appendix to this Chapter). This division is based on the Āgama. But it should not be treated to be only as a matter of belief and hence arbitrary. It is a result of partly Yogic experience and partly of minute study of mind and matter.
The thirty-six *Tattvas* or categories are as under :

(1) Śiva	(2) Śakti	(3) Sadāśiva
(4) Īśvara	(5) Sadvidyā	(6) Māyā
(7) Kalā	(8) Vidyā	(9) Rāga
(10) Kāla	(11) Niyati	(12) Puruṣa
(13) Prakṛti	(14) Buddhi	(15) Ahaṅkāra
(16) Manas	(17) to (21) Five Jñānendriyas;	

(22) to (26) Five Karmendriyas (27) to (31) Five Tanmātras (32) to (36) Five Mahābhūtas

Of these the last twenty-five Tattvas (12-36) are common with Sāṅkhya categories; Māyā (Tattva 6) is common with Vedānta and the remaining ten are common to both the monistic and dualistic Śaivism.

These categories or Tattvas are classed as pure (Śuddha) or impure (māyīya). This division is based on whether they contain the element of Māyā or not. The first five Tattvas are called pure for they are manifested by Śiva himself by the sheer force of will, independent of any prompting cause like *Karma* or any material cause like *Māyā*. The remaining Tattvas from Kalā to Earth are created by *Aghora* or *Ananta* with the help of Māyā. They are called impure because they have limitations and are controlled by the law of Karma. The categories are mere manifestations of the Ultimate and hence they are essentially ~~the same as their source. They are again broadly~~ divided as self-luminous or subjects (Pramātā) and illuminable or insentient

(Jaḍa) like earth. Hence just as the Pramātā is essentially of the same nature as the Ultimate, the earth also is equally so.

Pure creation is supersensuous creation and it corresponds to the five powers of the Universal Self or Parama Śiva. These five powers are Being (Cit), Self-rapture (Ānanda), Will (Icchā), Knowledge (Jñāna) and Action (Kriyā). The predominance of any of these powers in the absence of all connections with the material world is possible and results only in a state of an affection of the purity of self. These states correspond to the successive stages through which a Yogin descends from the transcendental state (Turyāvasthā) to that of worldly experience.

Leaving aside for the present, the consideration of purely supersensuous states, even if we look to the psychological states that precede the actions of ordinary man we find that an individual who is only an epitome of the Universal Self, possesses all the five powers attributed to Parama Śiva. These powers come into play in the same order in which they are supposed to be manifested in the pure creation. Let us try to understand this by looking at the activities of an artist. Let us look at an artist who is sitting bent at his canvas to paint a portrait. At one time he picks up his brush, dips it in the paint and takes it so near the canvas that we feel sure that he is giving vent to his artistic perceptions on the canvas But the next moment we find that he suddenly stops, thinks a little and puts his brush back in its place. What has controlled his activity? It is the idea or the mental image which he tries to produce (or rather reproduce) on the canvas. And what is this idea or mental image? It is nothing but an affection of his Self which we call knowledge. So the production of a new thing presupposes its knowledge, for that controls the productive activity. But why does a particular idea arise in his mind to the exclusion of other ideas, and controls his action? It is because of the artist's will. It is the will of the artist that maintains a certain idea for a certain time. It is also found that when the control weakens, other ideas rush in and spoil the work. The knowledge of the artist, therefore, is preceded by a will. But this will also, is not independent. It depends on the state of consciousness. A log of wood or a person in an utterly senseless condition can never will. So will presupposes and depends on consciousness. The consciousness is inseparably connected with 'being' and the being (Cit) repre-

sents the 'ego' for which the word *Aham* stands in the expression *Aham asmi*. Thus the study of the microcosm shows that the five powers viz. *Cit, Ānanda, Icchā, Jñāna* and *Kriyā* which belong to Parama Śiva are seen in case of individual also. They are based on facts of experience and need not be treated as matters of purely religious belief.

Before we take up the study of the individual Tattvas, it will be well for us to have an idea about the general nature of the Tattva. A Tattva is that which is always present in the effects, collocations or in the beings marked by certain characteristic particular to itself. It is pervasive in so far as it forms the basis or chief constituent of all the collocations belonging to that Creation.[19] For example, when we say that this world in which we live and move is an earthly world, we do not mean that it is made up of earth alone, but that earth is its chief constituent. The Sāṅkhya, for example, believes that every evolute of Prakṛti is made up of three Guṇas, and the difference of one evolute from the other depends upon the difference of the proportion of the Guṇas in each individual evolute. Pratyabhijñā also holds that in every manifestation of pure creation all the five powers of the Universal Self are essentially present and the difference of one manifestation from the other is due to the predominance of one of the powers in a particular manifestation.[20]

(1) *Śiva Tattva*

Śiva Tattva is the first manifestation and the power of Being (Cit) predominates it. It is purely subjective and has no predicative or objective reference. The experience of this state is pure 'I' (Aham), if the use of such a word is permissible[21] It may be said to refer to that entity, the idea of which is conveyed by the word 'self' in the compound word 'self-consciousness', when it is not used to refer to a body, vital air, mind or *buddhi*.

As already stated Abhinavagupta under the influence of the Kaula system, holds Anuttara or Parama Śiva to be the thirty seventh category and has also stated that Utpalācārya, the author of Pratyabhijñā Kārikā, took Śiva and Paramaśiva to be identical. According to Utpalācārya, therefore, Śiva Tattva is not a level in transcendental experience to be represented as 'I' or 'self', but it is a metaphysical principle in which powers of knowledge and action are held in unity and that it is capable of

manifesting innumerable creations and annihilations of the entire mass of Tattvas as mere reflections of itself. It is not of the nature of Ābhāsa, though in meditation and instruction it appears as one. The first Kārikā of Utpalācārya shows that he held Śiva or Parama Śiva or Maheśvara as identical.

(2) *Śakti Tattva*

Śakti is the second category and follows Śiva in manifestation. It can hardly be called second, for its manifestation takes place almost simultaneously with the first. Unless there is consciousness of what is manifested, how can it be said to have been manifested at all? However, it has to be treated second, for the Consciousness logically presupposes Being, just as rays presuppose flame. Just as there can be no rays without a flame, so there can be no consciousness without Being. This manifestation is marked by the addition of the element of, 'am' to the 'I' as 'I am' (Aham asmi). In this state of manifestation the *Ānanda Śakti* predominates.

(3) *Sadāśiva Tattva*

This is the third category and the power of will i.e. *Icchā* predominates in it. The will is not altogether without objective reference, though the object in this state is not as distinct as in the stage of knowledge. Abhinavaguptā compares this state with that of an artist when a desire to produce a masterpiece arises within him. The object may be compared to the faint outline of the intended picture on a canvas.[22] This state of experience may be conveyed as 'I am this' (Aham idam) in which the word 'this' (idam) represents the universe, which is very indistinct. But, however indistinct it may be, it does affect the self. The object in this state is not of limited nature as in the case of ordinary mortals. The whole universe constitutes the object and is conceived by the Pramātā (subject) as identical with himself (Sarvasya avyatirekeṇa). The experiencer of this state is termed as 'Mantra Maheśa' and the object which is the cause of affection is known as '*Āṇavamala*'.

(4) *Īśvara Tattva*

This is the fourth category and the power of knowledge predominates in it. In this state the 'this' element in the Sadāśiva

Tattva finds predominance. It is but natural, for, knowledge is nothing but affection of self due to internal or external causes. The object in the Sadāśiva state is indistinct and faint, while here it is very clear. So much so that the self which predominates in the former state is thrown to the background. As long as there is an indistinct and faint outline of the picture on canvas, we call it a canvas, but when the outline becomes distinct and clear, we call it a picture and canvas recedes to the background. In the state of Īśvara the object gets prominence and the subject which was prominent in the Sadāśiva state, is thrown to the background. This state is represented by the expression 'This I am' (not 'I am this') to suggest predominance of the objective element in experience of Īśvara.[23]

(5) *Sadvidyā Tattva*

Sadvidyā is the fifth category and is marked by the predominance of action. In this, the objective is not so obscure as in the Sadāsiva state, nor so prominent as in the Īśvara state. But it is in the state of perfect equality with the subjective, like the two pans of the evenly held balance (Samadhṛtatulāpuṭanyāyenà). The experience in this state is 'I am this'. The distinction between the three states of experience viz. Sadāśivā, Īśvara and Sadvidyā is shown by Utpalācārya in the following Kārikā :

> "Īśvaro bahirunmeṣaḥ
> Nimeṣo'ntaḥ sadāśivaḥ
> Sāmānādhikaraṇyaṁ hi
> Sadvidyāhamidaṁdhiyoḥ" (I.P.V. II. 196)

As the manifestation proceeds from Śivaśakti state there arises the objective consciousness (idaṁ dhī). But in the state of Sadāśiva, it is very faint and indistinct, so much so, that it is as though dominated by the subjective consciousness (aham dhī). It is the inner rise of the objective in 'I'. While in the Īśvara state this inner object as though comes out and is predominantly felt. In the case of Sadvidyā both are equally distinct and both rest on the same ground. (Samānādhikaraṇa). Hence whether it is expressed as 'aham idam' or 'idam aham' both refer to the same state.

These are the Tattvas of pure creation and are the manifesta-

tions of the Universal Self. The objective universe in this manifestation is purely ideal and is realised as such. The experiencing entities realise themselves as universal beings, which they really are, and their experience is also universal i.e. free from all kinds of limitations. Therefore, they represent the sphere of the true knowledge and are called pure creation. This creation is free from limitation as opposed to the 'impure creation', which is the work of Māyā and as such is distinctly limited.

Utpalācārya states that there is Sāmānādhikaraṇya of the subjective and objective elements in Sadvidyā. The concepts or ideas are said to be Samānādhikaraṇa, when they point or refer to the same thing; for example, "Kālidāsa, the poet, is the pride of India". In this sentence the words 'Kālidāsa' and 'poet', point or refer to the same individual. Hence those two words are Samānādhikaraṇa i.e having the same thing to rest on or to point to. The same is the case of experience at the Sadvidyā state. In it, the subjective consciousness (aham dhī) and the objective consciousness (idam dhī) refer to the same entity i.e. the Universal Self. But in our limited knowledge (Vidyā) the subject is conceived as different from object. They are always mutually exclusive concepts. 'I' (aham) is always different from 'this' (idam), for 'I' refers to the limited subject and 'this' refers to the limited object. This exactly points to the difference between the Sadvidyā (state of experience in pure creation of the Universal Self) and the Vidyā (state which is the creation of Māyā).[24] In the Sadvidyā state the idea of unity predominates, but in the Vidyā state the duality or plurality predominates. This is the typical point of distinction between pure and impure creation.

(6) *Māyā Tattva*

The first manifestation of impure creation is Māyā. It is this Tattva which apparently breaks the unity of the Universal Self. Māyā is the most distinctive power of the Universal Self in its creative aspect. It manifests diversity independently of any external help or promptor. Abhinavagupta says in Tantrāloka :

"Māyā ca nāma devasya
Śaktiravyabhicāriṇī

Bhedāvabhāsasvātantryam
Tathā hi sa tayā kṛtaḥ[25]

So Māyā is that aspect of Svātantryaśakti of the Universal Self, which is responsible for duality or plurality of manifestation. It operates when the Lord wills to appear in plurality of manifestation.

Māyā is conceived as the power of obscuration and also as the primary cause of all limited manifestations. As the aspect of obscuration it is termed as *Moha* and as a primary cause of limited manifestations, it is called *Parā Niśā*. Its effects also are spoken as Māyā by transference of epithet (Upacāra). Hence Māyā is insentient (Jaḍā), for whatever is manifested as apparently separate from the Universal Self is necessarily insentient (Jaḍā). It is pervasive, because it is the cause of a universe of plurality. It is subtle as it passes ordinary comprehension. As an aspect of Svātantryaśakti and therefore of Universal Self, Māyā is eternal according to the principle: "Śakti Śaktimatorabhedāḥ"[26]

The impure creation consists of two kinds of manifestation, the sentient (Jīvābhāsa) and insentient (Jaḍābhāsa). Māyā as the form of obscuration (Moha) is responsible for the appearance of the Universal Self as innumerable individual selves. The distinguishing feature of these individual selves is the ignorance of their real nature (Svarūpākhyāti) and the consequent imperfection of their knowledge of power and action. As a primary cause of all insentient limited manifestations (Parā niśā) it contains all the manifestables within and its manifestative activities are controlled by Maheśvara's will.

At this stage, one may naturally ask as to the propriety of recognising Māyā (as power of obscuration) as a separate Tattva in the Pratyabhijñā system. In reply to this query, we quote below the words of Dr. K.C. Pandey from his treatise 'Abhinavagupta' (2nd Edition, p. 372):

> "If the Ultimate Reality is possessed of all, the five powers, Cit, Ānanda, Icchā, Jñana, Kriyā and so is perfect in every way, and the universe is identical with it, (then) it has to be explained as to where does the plurality of selves, with all their limitations come from; and what is the cause of the

limited creation which forms the object of experience of the limited beings? To account for these facts, or rather to answer these questions, it is that Māyā is supposed to be the form of obscuration. As such, Māyā Tattva hides the true nature of the Self, so that not only all its five powers are obscured but the universe also, which was in relation of identity with it, disappears Thus there arises the occasion for the other aspect of Māyā viz. as the cause of the limited universe, to come into play and to produce the limited universe in all its parts almost simultaneously much as emblic nyrobalan (āmalakī), being forcefully struck with a staff, lets its fruits fall (Sā Māyā kṣobhamāpannā viśvum sūte samantataḥ/Daṇḍāhatevāmalakī phalāni kila yadyapi)

—(*T.A. VI.* 128)

(7) *Kalā Tattva*

Kalā is the first product of Māyā. When the Universal Self is obscured by the power of Māyā, it leads to affection of the former by the impurity called Āṇava mala, and there takes place innumerable varieties of forms just as the Mahadākāśa is reduced to various forms of *ghaṭākāśas*.[27] Universal Self appears in the form of multifarious limited selves. The Tattva named Kalā is associated with the self, whose powers of knowledge and action have been obscured. Kalā partly restores the power of action in reference to the individual self, Kalā means a part (for example sixteenth part of total luminosity of the moon). It denotes a part of total universal power operative in humanity. Kalā has been admitted as an independent Tattva because it has the independent function of bringing limited power of action to the limited self. This function is quite distinct and opposite to that of obscuration which is the characteristic function of Māyā. The knowledge of Kalā Tattva as distinct from *Puruṣa* brings about the freedom from bondage of Karma (Kārma mala) and raises an individual to the stage of Vijñānākala, and thus leads him beyond the sphere of Māyā.[28]

(8) *Vidyā Tattva*

The power of action in the limited self naturally presupposes the power of knowledge so that the action of the limited self may accomplish the tangible result towards which the action is

directed. This power of knowledge at this stage is already obscured by Māyā. The Pratyabhijñā, therefore, postulates the Tattva called *Vidyā*. The Vidyā Tattva associated with the limited self partly restores the power of knowledge. This Vidyā Tattva may be treated as the power of discrimination as related to the limited self. The function of Vidyā is to know the various objects of reflection in Buddhi as distinct from one another.

(9) *Rāga Tattva*

Now the power of action and knowledge is common to all the individual subjects. Why is it then that each individual subject chooses his individual object of activity? To answer this question the Pratyabhijñā postulates the Tattva called *Rāga* Rāga is that power which is responsible for an individual's choice of a certain thing as an object of particular activity, to the exclusion of all the rest he knows. This Rāga may be called the desire having an objective reference but without reference to any particular object.[29]

(10) *Kāla Tattva*

The *Kāla Tattva* is another limiting condition of the limited self. The word Kāla is used in Śaiva philosophy to denote three different concepts. It is used in relation to the Absolute as an aspect of omnipotence (Kartṛtva Śakti). When so used it is termed as *Kālaśakti*. It is used to denote one of the limiting conditions of the limited self and it is also used to denote a standard of measure. As Kālaśakti it is a power which is responsible for succession or simultaneity in the manifested world, represented by the *Paurāṇika* concept of Kālī.[30] As a limiting condition of the individual subject, it is called Kāla Tattva It is his limited power to experience succession at first in what he identifies himself with, such as body, vital air, *buddhi* etc, and then in attribution of succession to the external objects of experience, according as they happen to be apprehended together with a certain link in the chain of subjective consciousness. It is in this sense that the Kāla Tattva is understood by the Śaivas. We may term it as 'Time' which is a form of sensibility. It is a determination or relation which is inherent in the subjective nature of mind. Time as a standard of measure

is merely a concept and is based on a construct of unity in multiplicity.

(11) *Niyati Tattva*

It is that power which limits the causal efficiency of everything. It may be termed as mechanical cause-effect relationship in a certain field.[31] This also is one of the limiting conditions of an individual, because he is controlled in his activities by this power.

The four Tattvas, Vidyā, Rāga, Kāla and Niyati are the effects of Kalā Tattva.[32] The five Tattvas from Kalā to Niyati (both inclusive) are termed as *Kañcukas*, i.e. robes or covers. The individual self moves in this world of multiplicity with these five Kañcukas on, deprived by Māyā of his real nature and unlimited powers on account of the obscuration of his real nature.

(12) *Puruṣa Tattva*

Puruṣa Tattva presents purely the subjective element in the midst of the body, the senses, the vital airs, the mind and the *buddhi*. It is also referred to as *Pumān*, *Pudgala*, or *Aṇu*. It represents the Permanent aspect of the individual. It retains the residual traces (Saṁskāras) and passes through innumerable cycles of births and deaths. Puruṣa always moves and works under the influence of Māyā covered with the above mentioned five Kañcukas.[33] The five Kañcukas with Māyā are together termed as *Āṇava Mala*.

(13) *Prakṛti Tattva*

In the order of manifestation, while Puruṣa represents the subjective element, Prakṛti represents the concept of causality, Prakṛti is the first purely objective (Vedyamātra) effect of Kalā.[34] It is the state of perfect equilibrium of the three qualities, *Sattva*, *Rajas*. and *Tamas*. It may be spoken as a generic object (Vedyasāmānyātmakam). According to Śaiva philosophy, *Prakṛti* or *Pradhāna* is as countless as the Puruṣa, for each Puruṣa has his Prakṛti. It is not one for all Puruṣas as Sāṅkhya holds it (Tat ca prati-puruṣaṁ niyatatvāt anekam/—Jayaratha). It is stirred into productive activity for the sake of Puruṣa by the Svatantreśa or Ananta.

(14) *Buddhi Tattva*

Buddhi is a product of three qualities. It is capable of

receiving reflection from all sides. It receives the reflection of light of the self from within as also the reflection of the external objects from without. The objects which cast their reflection on Buddhi are of two kinds; (a) external, such as a gross object like a jar, the reflection of which is received through eyes at the time of perception, and (b) the internal, such as the images built out of the revived residual traces (Saṁskāras). The apparent change of the mirror-like Buddhi, due to reflection is called Buddhi-Vṛtti or simple Vṛtti or Jñāna.

(15) *Ahaṅkāra Tattva*

Ahaṅkāra is the product of Buddhi. It is responsible for the identification of the limited self with Buddhi. It is due to this identification that the activities of Buddhi are attributed to limited self. The main function of Ahaṅkāra is to control the five vital airs within the system and so to control the life itself. Ahaṅkāra is not the same as *Ahaṁbhāva* (self-consciousness), for the latter is purely subjective (Svātmámātraviśrāntisatattvaḥ) and therefore, has no objective references. The former (Ahaṅkāra) is due to super imposition of the self on the Buddhi (kṛtrimaḥ ahaṁ Ahaṅkāraḥ—Tantrasāra).

(16) *Manas Tattva*

Manas (mind) is the product of Ahaṅkāra (egoism) and the element of Sattva is predominant in it. Without the co-operation of the mind with the senses no sensation of any kind is possible. It is the mind that carves images out of the groups of sensations.

The next fifteen Tattvas are products of Ahaṅkāra with the predominance of Sattva, Rajas and Tamas respectively. They can be shown as follows:

Ahaṅkāra

Sāttvika — Five *Jñānendriyas* 17-21

Rājasa — Five *Karmendriyas* 22-26

Tāmasa — Five *Tanmātras* 27-31

(17-21) *Jñānendriyas*

The Jñānendriyas are the powers of perception. They are also called *Buddhīndriyas*. They are the powers of smelling (Ghrāṇendriya), tasting (Rasanā), seeing (Cakṣu), touch (Sparśa) and hearing (*Śrotra*).

According to Śaiva philosophy Indriyas are not mere physical organs. They are the powers of the limited self which operate through the physical organs. The Jñānendriyas are of the nature of Vidyā or limited power of knowledge.

(22-26) *Karmendriyas*

Karmendriyas are the capacities for activity. They are five viz. capacity for resting and enjoying passively (upastha), rejecting or discarding (visarga), locomotion (viharaṇa), handling (ādāna) and voicing (vacana). They are the capacities for five physical activities and are different forms of Kalā, the limited power of action residing in the limited self.

(27-31) *Tanmātras*

These are the five subtle elements forming the objects of Jñānendriyas. They are the elements of smell (gandha), taste (rasa). form (rūpa), touch (sparśa) and sound (sabda).

(32-36) *Mahābhūtas*

These are five gross elements and are the effects of Tanmātras. They are earth (pṛthvī), water (ap). light (tejas), air (vāyu) and ether (ākāśa).

This much should give a fair idea about Ābhāsavāda and its categories. (All the thirtysix categories are briefly displayed in a chart as an appendix to this chapter). This system explains the real nature of the phenominal existence and enables its followers to recognise the Ultimate Reality. It is meant only for those who are seeking the truth and who desire to understand the real nature of the 'apparent'. This system is not meant for those who are only interested in the worldly activities of momentary interest and seek explanation of the apparent nature of the apparents. For them, Abhinavagupta states that the viewpoint and the method of Nyāya is the best (Naiyāyikakramasyaiva māyāpade pāramārthikatvam).

Śaiva theories of Karma and knowledge have their own peculiarities. We need not go into their details here. We may,

however, say a few words in the matter of the Epistemic approach of the Ābhāsavādin to the phenomenon of knowledge, as we shall have to refer to it while dealing with Abhinava's thoughts on Aesthetics.

(iii) *Epistemic approach of Monistic Śaivism*[55]

The elements in the phenomenon of knowledge are four viz. (i) Means of knowledge (Pramāṇa), (ii) subject (Pramātā), (iii) knowledge itself (Pramiti), and (iv) object of knowledge (Prameya). Let us try to understand what the Ābhāsavādin understands by these terms.

(i) *The means of knowledge* (Pramāṇa): Sāṅkhya and other systems hold that the means of knowledge is Buddhi, which is treated to be independent and different from sentient principle (Cit or Puruṣa). But Buddhi, by itself is insentient being evolute of Prakṛti. It is only an insentient meeting ground of the light from Puruṣa coming from within and the reflection of external object coming from without. According to Ābhāsavādin, however, the means of knowledge is not without self luminosity. For how can that which itself lacks luminosity illumine another? Hence he holds that it is the light of *Cit* itself, as a limited manifestation of Universal Consciousness that illumines the object. It proceeds towards the object and receives its reflection.

(ii) *Pramātā* (Subject) : Cit has two aspects. It sends its light towards the object, and as such, it is the means of knowledge. But it is self-conscious also and therefore it is the subject of knowledge, the knower. It is self luminous for it persists even when there is no cognitive activity or when there is no objective world to cast its reflection on. It is like a flame which keeps burning irrespective of whether there is anything to illumine or not. The five Kañcukas Kalā, Rāga etc. are its limiting conditions.

(iii) *Pramiti* (Knowledge) : When this steady flame reacts on the reflection of an object, i.e. when there arises inner expression in it, it is called knowledge (Pramiti).

(iv) *Prameya* (Object) : According to the Ābhāsavādin everything except the Ultimate is Ābhāsa. All Ābhāsas are the manifestations of the Ultimate. The subject, the object the

means of knowledge and the knowledge itself is an Ābhāsa. Ābhāsa is an isolated manifestation, for which, in practical life, a single expression is used. The cognitive activity begins with the movement of light of the limited self towards an isolated objective Ābhāsa. The light receives the reflection. The activity terminates with the mental reaction, the rise of inner expression (Pratyābhāsam Pramāṇavyāpāraḥ.) The primary cognition is very much like the universal (Jāti) which the Vaiyākarṇas hold to be the meaning (Artha). This primary cognition is free from limitations of time and space. The isolated Ābhāsa is real, for it is the object of primary cognitive activity. It alone is the object of mental reaction. The causal efficiency of the object in practical life depends on it. Then starts the second step. It consists in the unification of the various Ābhāsas separately cognised in the primary activity. It results in configuration of Ābhāsas, which is the object of action (as distinguished from that of mere knowledge) by the purposive attitude of the cognisor. An object of action is not an isolated Ābhāsa. It is a configuration of many Ābhāsas. The Ābhāsa as an object of the primary activity is as good as universal. But the object, i.e. the configuration of Ābhāsas, is related to time and space, when it is desired to be made use of in practical life. When there is no such desire, it is free from time and space. Thus each Ābhāsa apprehended is universal. But in practical life there is a configuration of Ābhāsas. It is, for this reason, that every expression has generic reference. Even the expression 'this' stands for universal 'This' which is common to all that is objective. The Prameya, therefore, is an Ābhāsa, which is always universal. Only where the configuration is bound by time and space, it becomes particular. But in that case, it is not the object of knowledge but of action.

The Monistic Śaivism of Kashmir is termed as Svātantryavāda for the universe emerges and merges according to the will of Maheśvara. From the point of manifestation it is called Ābhāsavāda. The Ābhāsas of various types are lying in identity with the Ultimate just as all the various colours of a full grown peacock lie in identity with the yolk of a peacock's egg. This analogy is known as Mayūrāṇḍarasanyāya and is often used in Śaivism to explain the process of manifestation of the universe.

CHAPTER IV

Abhinavagupta's Theory of Aesthetics (I)

Aesthetics is "The Science and Philosophy of Fine Art and Fine Art is the art which presents the Absolute in Sensuous garb". (Ind. AE 1). Aesthetical relation with a work of art ultimately leads to the experience of the Absolute. According to Indian thought, only the ear and eye are the aesthetic senses. Indian Aesthetics is mainly concerned with Poetry (including drama) and music. The highest form of fine art is poetry, and drama is the highest form of poetry (Kāvyeşu nāṭakaṁ ramyam). Various situations of life are more successfully presented in drama than in any other type of art. It is, for this reason, that the theory of Aesthetics has been studied in India in the context of Dramatic art.

The study of Rasa has been done from different angles—from the point of view of the dramatist, viewpoint of the actor, and that of the spectator. The study from the viewpoint of the dramatist and actor is mainly concerned with the presentation of a piece of drama, while that from the angle of a spectator is concerned with the analysis of the Psychological processes involved in the enjoyment of the drama as a whole, and also with the interpretation of its essential nature.

(i) *Historical Background*

The earliest available work in this respect is the 'Nāṭya Śāstra' of Bharata. The dramatic art appears to have been present even in the Vedic period. There are dialogue hymns in the Ṛgveda, and in the Yajurveda there is a direct reference to the actor (Nṛttāya Śailūṣam). There is a reference to a Sūtra work of Śilāli on this subject. But Śilali's work is not available, so we have to start our study from the work of Bharata.

Bharata's 'Nāṭya Śāstra' is maiuly concerned with the present-

ation of dramatic work. It is a work of the type of *Kriyākalpa.* The problem before Bharata is that of the technique of drama. In fact, Bharata instructs the actor and the stage manager in regard to the representation of drama on the stage, though occasionally there are references to philosophical and psychological aspects of the science.

Rasa is the most important factor of all the constituents of drama. A dramatist cannot proceed with effective situations in drama unless he fixes his mind on the Rasa that he wants to present; the actor cannot make a choice of costumes and make-up unless he knows what Rasa he has to portray through acting; and the spectator goes to the theatre only to relish Rasa in the drama. All other factors are subordinate to this relish from the view of the spectator. Thus, Rasa is important from whatever angle we look at the drama (Ato Vyākhyātṛnaṭa-sāmājikābhiprāyeṇa tasyaiva Rasasyaiva prādhānyam). (*Abhinava Bhāratī* Vol. I, p. 273).

The aesthetic object is a configuration of (i) situation with human focus (Vibhāva), (ii) mimic changes (Anubhāva), (iii) transient emotions (Vyabhicāribhāva), and (iv) basic emotion (Sthāyibhāva). Rasa, according to Bharata, is an organic unity of these four elements. Bharata tries to explain the nature of this unity by the analogy of *ṣāḍavarasa.* In ṣāḍavarasa the ingredients or condiment, like pepper, cardamom, curds etc., herbs like tamarind, crushed wheat, etc. substances such as Guḍa and rice, which have each a separate taste of its own are mixed together in due proportion and cooked properly by an experienced cook. The cooked mixture gives a new flavour, and that flavour is different from any of the individual taste of each of the ingredients. This new flavour and the drink are called Ṣāḍavarasa. The same is the case with Rasa presented in drama. It can arise only when Vibhāva, Anubhāva, Vyabhicāribhāva and Sthayibhāva are so harmoniously united together in due proportion by the poetic genius that they present something different from each one presented separately.

Before we enter into the explanation of the concept of Rasa and its contents, let us note some points stated by Bharata in the context of his Rasa theory. The constituents of Aesthetic configuration are not the products of nature. They are the creations of Art, which do not imitate nature but reproduce

poetic vision (Kaverantargataṁ bhāvaṁ bhāvayan bhāva ucyate Trailokyasyā-sya sarvasya nāṭyaṁ bhāvānukīrtanam). Even in historical drama, the theme is not presented as a historical reality. Historical characters playing in the drama are not persons in the history, but they are Vibhāvas in the drama. It is not an imitation. As Bhaṭṭa Tauta says, it is an act of presenting a particular type of character (anusaraṇa). Thus, Rasa is aesthetic object which, as a configuration, is different from the basic mental state. Production of Rasa is the chief concern of Bharata.

The Aesthetic object as presented by Bharata cannot be classed with any object that we meet in the world. It cannot be said as real, firstly because it is not created by nature and secondly, because its causal efficiency is not the same to all as in the case of a material thing. It cannot be called unreal in the sense in which 'sky flower' (Ākāśa-puṣpā) is unreal because while the sky flower has no existence at all, the piece of art has its own existence. It cannot be called illusory. In its essential nature, illusion is not, what it appears to be, but an aesthetic object is essentially and apparently what it appears to be. In short, it has its own independent existence in its own world, which is different from the world of daily life, and, may be called the Aesthetic world (Evaṁ sarvaṁ Rasamayaṁ Viśvam—*Abh. Bhāratī*).

The problem of Rasa for Bharata is purely practical and is based upon the full analysis of factors in drama. How these factors when unified in drama, result in Rasa has been stated by Bharata in the Sūtra known as *Rasa Sūtra* which is as follows:

"*Vibhāvānubhāva-vyabhicāri-saṁyogāt Rasa niṣpattiḥ*"

We find in actual life that an emotion is the main spring of a series of actions directed towards the achievement of an end. It is roused by a situation to a focal point. Therefore, the situation is recognised as the cause of that emotion. This emotion lasts till the end is achieved. The emotion expresses itself through various physical and psychological changes such as peculiar movements of eyes and eye brows, change of colour, tenderness in general behaviour of love etc. These changes, therefore, are the effects of that emotion. That persisting emotion is invariably accompanied by some transient emotions such as self disparagement (Nirveda), languor (Glāni)

etc. and are recognised to be actual accompaniments (Sahacārī). This is what happens in actual life.

But in the case of a persisting emotion, which is presented on the stage and is experienced by the spectator, the situation which the actor representing the hero of the drama faces, cannot be spoken as the cause of the emotion. Likewise, emotion which the spectator experiences cannot be said to be caused by that situation Neither for the actor nor for the spectator, is the situation presented in the manner in which it was related to the original represented. For example, Sītā as a historical person is the daughter of Janaka. She cannot be looked at as an object of love either by the actor or by the spectator, because the religious association with that historical person whose name the focus of situation bears, will prevent the rise of any such emotion. On the contrary, it will arouse emotion of a different nature than that of love. The cause, therefore, being absent, the effect cannot arise. Hence the facial and other expressions which the actor may exhibit, because of the particular training which he has taken, cannot be spoken as effects of the emotion of love. Likewise, the transient states of mind, the physical signs and the movements, which the actor may show, cannot be treated as invariable accompaniments of the persisting emotion. It is to indicate this difference in relation to situation, the physical changes and the invariable accompaniments to the emotion as presented by the actor, that they have not been called as cause, effect and invariable concomitants (Kāraṇa, Kārya, Sahacārī). Instead, they have been given technical names Vibhāva, Anubhāva and Vyabhicāribhāva respectively.

(1) *Vibhāva* : The term Vibhāva stands for the emotive situation which is presented on the stage and which in actual life will be responsible for the rise of this emotion shown by the hero. But the relation here is not that of cause and effect but of a *medium* to the state of mind, as in the case of a mystic medium and the experience got through it.

How does this happen? We often see a child riding a stick and enjoying a horse-ride as it were. He shows most of the physical signs and motions of the rider of horse. He tightens the bridle, whips and makes it gallop. The question arises "Is the horse the cause of his experience of a horse-ride? and if it

is not, then how can it be so in its absence?" The experience therefore, is due to the medium through which the child works himself so as to experience a horse-ride. (Krīḍatāṁ mṛṇmayair-yadvat Bālānām dviradādibhiḥ Svotsāhaḥ svadate tadvat śrotṛṇā-marjunādibhiḥ—Daśarūpa). Similar is the case with the situation presented on the stage. It is only the medium through which the actor works himself upon a certain emotional pitch and consequently shows the signs which are natural to emotion.

The word 'Vibhāva' stands for the dramatic situation which is not the cause but only the medium through which emotion arises in the actor. But the emotion in the spectator is due to identification with the hero. Vibhāva is so called because it arouses emotion in a manner quite different from that in which emotion arises in actual life[1].

Emotion has always an objective reference. It can arise only in the presence of external stimulus. As everything exists only in place and time, spatial and temporal factors are distinguished from the object as such. Accordingly, Vibhāva is represented to have two aspects (1) *Ālaṁbana*, the object which is primarily responsible for the arousal of emotion, on which emotion depends, for its very being and which is its main stay and (ii) *Uddipana*, the environment, the entire surrounding which enhances the emotive effect of the focal point i.e the object which primarily stimulates the emotion. Let us for example take a scene from Śākuntalam. Duṣyanta is in the vicinity of Kaṇva's hermitage. He sees Śakuntalā, accompanied by two friends, watering the plants of the hermitage garden. She asks one of her friends to loosen the breast cover of bark which, she complains, has been too tightly tied by the other friend The other friend immediately retorts in a befitting manner: "Why do you find fault with me? The fault lies not with me, but with your rising youth." Here Śakuntalā has been brought to focus by this talk and becomes the object of Duṣyanta's love. She is, therefore, Ālaṁbana Vibhāva and the entire forest scene and the beautiful hermitage garden, gentle sunshine, the companions, all enhancing her beauty and make it more bewitching are Uddīpana Vibhāva.

(2) *Anubhāva* : All the physical changes which are consequent on the rise of emotion and are in actual life looked upon as effects of emotion, are called Anubhāva in the context of Rasa

to distinguish them from the physical effects of emotion which arise in real life. They are called Anubhāva because they communicate the basic emotion to the characters present on the stage and make known the nature of emotion in the hero and also because they make the spectator experience identical emotion (Anubhāvayati).

These Anubhāvas again are of two types—(i) voluntary and (ii) involuntary. There are some movements or changes which are willed by a person in emotion. They are wilful expressions of emotion, such as changes of eyes and eyebrows. They spring from the will of the person to communicate the emotion to others. They are voluntary. But there are others such as blush, horripulation, change of colour etc. which automatically follow the rise of emotion. They are involuntary. Voluntary physical changes are called simply *Anubhāvas* but involuntary changes are termed as *Sāttvika Bhāvas.* Sāttvika Bhāvas are infallible signs of emotion.

(3) *Bhāva* : The word '*Bhava*' is used in dramaturgy in the sense of mental state (*Bhāvasabdena tāvad cittavṛttiviśeṣā eva vivakṣitāḥ*). The mental states are called Bhāvas for two reasons (i) because they bring Rasa into being by means of acting, and (ii) because they pervade, intensely affect the minds of spectators (Nānābhinayasaṁbandhāt bhāvayanti rasānimānyasmāttasmādami bhāvā vijñeyā nāṭyayoktṛbhiḥ Rasayogyān cittavṛttiviśeṣān bhāvayanti gamayanti buddhiviṣayān prapnuvanti, imān sāmājikān bhāvayanti Iyameva ca Adhivāsanātmā bhāvanā) (*A.B.* Vol. I. 307). The first meaning is relevant in case of the dramatist or the actor and the second meaning is implied where the word is used to explain how the mental states (Bhāvas) affect the spectator. These Bhāvas are of two types *Vyabhicārī Bhāva* and *Sthāyī Bhāva.*

(a) *Vyabhicāri-Bhāva* : These are transient emotions. They are so called because they come as it were face to face with the spectator in the course of aesthetic experiences of various kinds. Again they are so called because they bring the different Rasas face to face with the spectator (Vividhamābhimukhyena Raseṣu caranti iti Vyabhicāriṇaḥ Vāgaṅgasattyopetāḥ prayoge rasān rañjayanti iti Vyabhicāriṇaḥ).

(b) *Sthāyi-Bhāva* : This is a persisting or a basically emotive state of mind. Drama presents a complete action. The com-

pleteness of action consists of five stages—(i) fixing upon an objective, (ii) effort to realise it, (iii) reversal, (iv) overcoming of opposition, and (v) achievement of the objective. The action in its physical aspect springs from a definite state of mind which is aroused by a particular situation in which the agent finds himself. It is necessary that this state of mind should persist through all the stages of action. Otherwise, the action would end abruptly. Other mental stages also arise but they cannot have independent existence. In fact other mental states arise simply because the basic mental state is there. They are like waves which rise from the ocean of the basic mental state and subside into the same.

Now we may pass on to the views of different commentators on the Rasa Sūtra. The original Rasa Sūtra as given by Bharata has been commented upon by many commentators of Nāṭya Śāstra. Their works are not available to us. The only commentary available is known as Abhinava Bhāratī written by Abhinavagupta. In that commentary, Abhinava refers to his three predecessors and gives their views about Rasa. These commentators are Bhaṭṭa Lollaṭa (first or second quarter of 9th century A.D.), Śrī Śaṅkuka (second or third quarter of the 9th century A.D.) and Bhaṭṭa Nāyaka (second or third quarter of 10th century A.D.). If we study the views of these commentators we shall get some idea about the development of the aesthetic thought in the period prior to Abhinavagupta. Bhaṭṭa Lollaṭa was a contemporary of Bhaṭṭa Kallaṭa, the author of *Spandakārikā*. Bhaṭṭa Lollaṭa commented on *Nāṭya Śāstra* as well as *Spandakārikā*. Thus he inherited the dramaturgical as well as the philosophical tradition from his predecessors. Abhinavagupta has quoted his view on the Rasa Sūtra in the following words:

> "Tena sthāyyeva vibhāvānubhāvādibhiḥ upacito rasaḥ/
> Sthāyī bhāvastu anupacitaḥ/Sa ca mukhyayā vṛttyā
> Rāmādau anukārye, anukartari ca naṭe
> Rāmādirūpatānusandhānabalāt"/

Sthāyin when developed by the contact with Vibhāva, Anubhāva etc. becomes in that developed state Rasa. In an undeveloped state, it is Sthāyī Bhāva only, not Rasa. This Sthāyī resides primarily in Rāma etc. who is to be imitated and it is

seen in the actor on account of his getting identified with Rāma etc.

Where does Rasa reside? Bhaṭṭa Lollaṭa says in reply to this question that it resides primarily in the original character, Rāma, who is represented on the stage. It resides only secondarily in the actor who is impersonating the original character. How does it happen? The reply is that the actor identifies himself with the historical character and, therefore, is able to unify the elements of his experience so as to produce mental images which correspond in every way to that of the original hero.

This point of view stated by Bhaṭṭa Lollaṭa is essentially practical for his purpose is to analyse the aesthetic object into its constituents and to point out how they combine in the production of the aesthetic object on the stage.

Bhaṭṭa Lollaṭa's view is in keeping with the traditional view of Rasa (aesthetic object). It is the same as the view expressed by Daṇḍin and others, and there is nothing original about it. At the same time, from the practical point of view, there is nothing that can be challenged in it. However, this view has been attacked by Śrī Śaṅkuka upon the theoretical considerations.

Śrī Śaṅkuka was a younger contemporary of Bhaṭṭa Lollaṭa and belonged to Kashmir. He commented on Nāṭya Śāstra. He studied the Rasa Sūtra not from the point of view of production of the aesthetic object on the stage, but from the consideration of the manner in which aesthetic experience arises from the aesthetic object.

According to him, Lollaṭa's view of Rasa does not hold good in regard to Rasa as appearing in the spectator's consciousness. The basic mental state which is the main constituent of Rasa cannot be directly perceived. How does it then find its way in the spectator's mind? It cannot be conveyed by the conventional language, and in the absence of the basic emotion reaching the spectator's mind, *Rasāsvāda* (aesthetic experience) is not possible. The basic mental state is purely a mental state and cannot be directly perceived as other factors such as Vibhāva etc. can be perceived. Therefore, he puts forward the theory of inference. According to Śrī Śaṅkuka, the basic mental state is inferred from Vibhāva etc. which are directly perceived just as fire hidden in a cluster of trees is inferred from smoke. But the basic mental state in an actor is a matter of indirect

imitation. Other constituents of an aesthetic object can be presented very clearly by the actor i.e. the situation can be presented through vivid poetic description, the changes through display of training and the transient emotion by somehow reviving one's own past experience. The basic mental state can never be presented by any of such means, and it has to be inferred only and because it is a matter of indirect inference, it is not called inference but it is given a different name 'Rasa' to signify the fact of indirect inference. Śrī Śaṅkuka's theory may be stated as follows :

"The arrangements of scenes etc. on the stage together with successful acting by the actor gives rise to the consciousness of the identity of the actor with the hero, whom he impersonates. This consciousness is not of the nature of illusion, nor of doubt. It cannot be said to be true or false. It is similar to one that we have at the sight of a life like picture of a particular horse or a particular person when we formulate the judgment, it is that horse or person" (citraturaganyāya). Thus the spectator taking the actor to be a particular hero, infers basic mental state from Vibhāva etc. as mentioned above. The inferred basic mental state because it is simply an imitation of the real mental state of the real hero such as Rāma and because it is associated with the enchanting situation, adds to itself a peculiar charm and develops into an enjoyable conditon of the spectator's mind. It is called Rasa because of the enjoyability[2]."

According to Śrī Śaṅkuka, the basic mental state is known through inference only. It is for this reason, according to Śri Śaṅkuka, that Bharata does not make the mention of Sthāyin in his Sūtra. Hence Śrī Śaṅkuka interprets the Sūtra to mean that the basic mental state inferred from Vibhāva etc. is Rasa. (Vibhāvānubhāvavyabhicāribhyaḥ sthāyinā samyogāt anumānāt rasasya niṣpattiḥ anumānajanyā pratītiḥ). The omission of Sthāyin is not without significance. It implies that Sthāyin as a constant constituent of the spectator's consciousness, appears in cognitive form which is different from that of the Vibhāva etc. The latter is known through direct perception but the former is a matter of inference only.

Śrī Śaṅkuka's theory aroused immediate opposition from Abhinavagupta's teacher Bhaṭṭa Tauta. Śrī Śaṅkuka said, 'Art is imitation' The critic asked: from whose point of view is art

an imitation? Whether of the spectator or actor or critic? Art cannot be called imitation from the view of any of them. To say that a particular act is an imitation, we will have to have an idea of both the acts, act that is imitated and the act of imitation. For example, when we observe anyone drinking water in the fashion or manner in which another person drinks wine, we can say that the act of drinking water in a particular case is an imitation of the act of drinking wine by another person. But we cannot say that the mental state experienced by one person is imitative of the mental state of another person, because mental state cannot be seen as such. The mental state of the actor may be inferred from his acting etc. but from that we cannot say that the mental state of Rāma can be inferred from an actor's acting. Secondly, it cannot be said to be an imitation from the point of view of the spectator because the spectator does not look at it as an imitation of Rāma's mental state. If he would look at it as an imitation of Rāma's mental state, he will never get identified with it and will not be able to appreciate his original mental state because it is taken for granted that what he is seeing is only an imitation. If you say that the actor who shows portrayal of anger is not really or in fact angry, but only looks like an angry man, then we may say that he is appearing like a man in a state of anger, but we cannot say that he is angry like Rāma or any particular person. It only means that he is acting like a person affected by a particular mental state, and that state being common for all angry persons, cannot be said to be an imitation because that is an expression of the actor's mental state. Therefore, when we call it imitation, it is neither imitation from the point of the spectator or the actor. One cannot say that it is from the point of view of the original character, because nobody has ever seen him.

Bhaṭṭa Tauta, therefore, holds that Rasa is neither enhancement of the Sthāyin (as Lollaṭa holds) nor is it an inference of it (as Śrī Śaṅkuka holds it). Then what is it like, we may ask. Bhaṭṭa Tauta says that it is not imitation but it is *Anuvyavasāya* (i.e. it is showing behavior in the fashion of how a person behaves in a particular state of mind). It is *Anubhāvana* i.e. acting in a typical way so as to show or represent a particular mental state. It is for this reason that Bharata has called it *Lokavṛttānukaraṇa*. This *Anukaraṇa* is here not an imitation of a particular

person, but it is presenting behavior of a particular type in life.

Anukaraṇa is really *Anuvyavasāya* i.e. identical reaction Bhaṭṭa Tauta further says that simile of a picture of a particular horse (Citraturaganyāya) is also not applicable here. Therefore, the theory of Rasa as nothing but imitated basic mental state, as held by Śrī Śaṅkuka, is wrong for no imitation of the mental state is possible.

Abhinava Bhāratī refers summarily to a theory based on the Sāṅkhya philosophy. According to that theory, there is a causal relation between Vibhāva etc. and Sthāyin. According to it, our basic mental state itself is Rasa. This goes against not only the fact of experience but also the text of Bharata and hence it is to be rejected.

We have so far studied two theories in the matter of cognition of Sthāyin: that of inference which is based on Nyāya and the Sāṅkhya theory of aesthetics. The common question that can be asked about them is whether the Sthāyin is congnised in the actor or in the spectator. Neither of the two positions is satisfactory. In the case of Sāṅkhya it being no different from ordinary worldly congnition, it will arouse only ordinary attitudes and responses, which will be an obstruction in the relish of Rasa. In the case of Nyāya, there would be no appreciation by the spectator, for it will simply mean an inference. Therefore, Bhaṭṭa Nāyaka rejects these theories and holds that cognition of Sthāyin is neither due to inference nor is it verbal representation. He equally rejects theory that Rasa is suggested as is held by Anandavardhana. He therefore, adopts a new technique, a technique which is not applicable to the worldly experience and can be seen only in art.

According to Bhaṭṭa Nāyaka, like his predecessors, in the field, aesthetic experience is due to the objective cognition of the presented. But unlike them he maintains and rightly so, that both the cognising self and the cognised object are free from all limitations of individuality. The resulting subjective state according to him is a state of perfect rest of the self within itself. There is in that state, prominence of *Sattva* and total relegation of *Rajas* and *Tamas* to background. Hence that state is characterised by the absence of all physical psychological and volitional activities and the self is free from all attachment to and aversion from all that can enter into the consciousness.

He maintains that poetic language has three powers:

(1) *Abhidhā*, the power to arouse conventional image associated with the word in the mind of the hearer; (2) *Bhāvakatva*, a power which frees the presented aesthetic object from all relations in which a similar object stands in ordinary life, and so universalises it; and (3) *Bhojakatva*, a power which throws the two qualities of the reader or spectator namely Rajas and Tamas into the background and brings Sattva to forefront.

Thus the quality of Sattva is brought to the forefront by the operation of Bhāvakatva. Bhāvakatva frees the perceiver and the perceived from all limiting conditions and there arises a state of simple awareness or consciousness of the presented which is akin to the mystic experience of *Brahman*. (2 A) It is a conscious state free from volitional, psychological or physical activity. Hence it is like Brahmānanda. It is however, different from the mystic experience of Brahman because it is a limited experience and because the universalised object still affects the universalised subject. It is not an ordinary experience got through perception, remembrance etc. because it is not a determinate cognition. But it is neither indeterminate because there is a subsequent recollection of the aesthetic experience. Thus according to Bhaṭṭa Nāyaka, the aesthetic experience is the experience of universalised aesthetic object by universalised subject in the state of perfect bliss due to the predominance of Sattva.

The theory of Bhaṭṭa Nāyaka tries to solve the problem of Rasa by resorting to the concept of universalisation (Sādhāraṇīkaraṇa) due to the Bhāvakatva power of poetic language and the consequent rise of the Sattva state in which the bliss consists, which he called Bhojakatva. This theory is based on the Sāṅkhya concept of *Guṇas* and Vedāntic concept of *Ānanda* and *Bhoga*. The ordinary life is in every point guided by the triad qualities of Sattva, Rajas and Tamas. They together constitute *Avidyā* or ignorance (or Prakṛti). At times, however, one of the three Guṇas gets predominance over the rest Predominance of Sattva is pleasure, that of Rajas, pain and that of Tamas, insensibility. Bliss (Ānanda) in its pure state is not possible as long as individuality consisting of the three Guṇas persists.

The Universal self as admitted by the Vedānta to explain the creation of the phenominal world, is associated with Māyā also called Prakṛti with predominance of Sattva (Sattva-pradhāna Prakṛti). At this stage the universal is termed as *Māyopādhika caitanya*. Māyā is constituted of three Guṇas. But in this stage, there is predominance of Sattva. The purity at this stage is due to the complete inoperation of the Rajas and Tamas Guṇas. The Māyā with predominance of Sattva is *Ānandamaya Kośa* of the soul at the universal stage. Bliss (Ānanda), therefore, is distinct from pleasure (Sukha). Ānanda is related to the universal stage of Self, while *sukha* to the individual stage.

Bhoga arises from the union of subject and object on the ground of Buddhi. The subject is reflected in Buddhi from within and the reflection of object comes from without. Ahaṅkāra unites them on the ground of Buddhi. The result is what we call knowledge, which is of the nature "I know this". In fact the reflection of the object merges into the reflection of the subject in Buddhi. But it is taken to be merging of the reflection of the object in the subject and not in its reflection, because under the influence of Ahaṅkāra, the limited individual (jīva) is not able to realise the distinction between the real self and its reflection in Buddhi and the affection of the soul's reflection by the object, he attributes to the real soul itself. This mistaken attribution is termed as Bhoga. When Bhaṭṭa Nāyaka says. "*Rasaḥ. . . bhogena . . bhujyate*", he means to say that the Rasa is experienced as a Bhoga at the universal level meaning that the presented aesthetic object is reflected in the reflection of the soul in Buddhi. Hence even at the universal level the aesthetic object and the perceiver stand in the subject-object relation.

To sum up, from Bharata to Bhaṭṭa Lollaṭa, the subject of aesthetics was studied from the point of view of the artist. The task was to show how to present drama, so that the audience may have aesthetic experience. Śrī Śaṅkuka, the younger contemporary of Lollaṭa, took to the study of Aesthetic experience from the spectator's point of view. Influenced by the Nyāya system he approached the problem from the point of view of the individual as understood by Nyāya. This point was criticised by Bhaṭṭa Nāyaka who was influenced by Vedānta and the Sāṅkhya systems of philosophy. He rightly understood that

Rasa has to be realised at the universal level and not at the individual level. He, therefore, resorted to the process of *Sādhāraṇīkaraṇa* (universalisation) of the presented. However, he failed to explain the essential nature of the subjective and the objective aspects of the aesthetic experience and was required to assume the additional powers of Bhāvakatva and Bhojakatva. The Sāṅkhya and the Vedānta could not supply him with the necessary point of view and also the mechanism of psychological analysis required to explain the aesthetic experience in all its details. Abhinavagupta could do it successfully on the basis of psychological analysis found in the monistic Śaivism.

As we shall see later on, there is no essential difference between Bhaṭṭa Nāyaka and Abhinavagupta in respect of the concept of aesthetic experience. Abhinavagupta clearly states that his criticism is only an improvement upon the theory of the old masters. It relates particularly to the following three points: (1) Aesthetic experience is not due to the objective presentation of the presented but due to the identification of the spectator with the human focus of the situation; (2) Abhinava explains universalisation of the presented through psychological factors and does not simply explain it away by assuming a new power of language called 'Bhāvakatva'; (3) Abhinava admits that the cognitive process leading to the ultimate aesthetic experience is different from that involved in ordinary perception, remembrance etc. He psychologically accounts for it and maintains that the assumption of the third power as Bhojakatva is unnecessary. Let us, therefore, turn to Abhinavagupta now.

(ii) *Aesthetic Experience as Explained by Abhinavagupta*

We have seen the nature of the philosophy of monistic Śaivism and also seen the categories of Ābhāsavāda. We have studied therein that Śakti, the second category, is of the nature of the consciousness i.e. capacity of awareness of the self. Abhinavagupta puts the aesthetic experience at this level of Śakti. He says that the essential nature of the aesthetic experience is nothing but the basic mental state (Sthāyin) which figures in the consciousness free from all impediments (Vītavighnapratītigrāhyobhāva eva rasaḥ). He further says that such

consciousness which is free from all impediments is nothing but 'Camatkāra'. Camatkāra is an activity of the subject which has got merged into 'spanda', which is essentially a wonderful 'Bhoga'. (Bhuñjānasya adbhutabhogātmakaspandāviṣṭasya).

'Camatkāra', 'Bhoga' and 'Spanda' are important terms in Abhinavagupta's philosophy. Let us understand their implication :

Camatkāra : Camatkāra in ordinary life is called Ānanda which consists in the act of experience on attaining an enjoyable state. It is worldly Camatkāra. It depends on the object and is not without impediments. Hence it is imperfect. The iota of bliss experienced therein, however, is due to the consciousness of the self for a moment. For example, a man with a fine sense of taste relishes a delicious dish. He does not simply devour it. He rests purely on the subjective aspect of himself as affected by the particular flavour and is therefore happy. He has the experience of 'Ānanda' for a moment. A person in the state of rest on his subjective aspect, is technically called 'Bhuñjāna'. Similarly, a man of fine aesthetic susceptibility attains to the rest on self, when he sees a good drama presented on the stage. The distinction between these two states is that in ordinary life the object of taste is related to the individual subject as identified with its sensitive aspect, while in the case of aesthetic experience, the objectivity is totally lost. The basic mental state (Sthāyin) which is only subconscious, has no objectivity. It is not related to the hero of the drama. It is simply a revival of 'Vāsanā' which has sunk back into its background. The experiencing subject also in aesthetic experience is free from any individuality.

Thus the aesthetic experience involves complete elimination of objective consciousness and is characterised by the predominance of *Vimarśa* in continuous relation of universalised consciousness which is called *Rasanā, Carvaṇā, Nirvṛti, Pramātṛviśrānti, Camatkāra.* This Camatkāra is synonymous with 'Rasa', 'Ānanda' and 'Parama Bhoga'.

This point of Camatkāra, Abhinava discusses in *Pratyabhijñāvivṛtivimarśinī*. There he says : "Those who are anxious to know more about this may look into the *Nāṭyavedavivṛti* of mine." This clearly indicates that according to Abhinavagupta,

Camatkāra is Vimarśa i.e. it is the experience at the level of Śakti and in poetics also he uses the word in the same sense.

Bhoga: In the case of an individual 'Bhoga' means the experience of pleasure, pain and insentience which are forms of Sattva, Rajas and Tamas respectively. This is due to the consciousness of individuality on the part of the individual subject technically called *Ajñāna* or Ignorance. This ignorance consists of the forgetfulness of his essential nature viz. his identity with the Supreme Lord (Maheśvara).

The Absolute in the context of 'Bhoga' is termed as 'Maheśvara'. Maheśvara is the self-consciousness of all the sentients. He is not a totality of individual consciousness. On the other hand, he is one unbroken self-consciousness that experiences all forms of "This" as reflected in himself and therefore, as shining identical with Himself. His experience is "I am This" (Aham idam). His experience of "This" is thus not external to Himself but his own manifestation.

He manifests within himself all multiplicity that is referred to as "This", and, therefore, he is perfect (pūrṇa); because, the whole of "This" is within him and shines as indentical with and not as external to him.

> Eka eva cidātma svātantryeṇa svātmani yato
> vaiśvarūpyam bhāsayati tato Maheśvaro antarnītām
> idantām kṛtvā para—anunmukha—svātmaviśrantirūpa
> vimarśaparipūrṇaḥ (*P.V.V.* Vol. II, 251)

The process of manifestation is a process of concretisation of the universal. And concretisation of the universal means of the rise of distinction, differentiation, and limitation. It means splitting up of unity into multiplicity, breaking of '*This*' into *Thises*. When that happens the powers of Maheśvara which are of the nature of *jñana*, *kriyā*, and *māyā* get delimited and they become *sattva*, *rajas* and *tamas* i.e. the three Guṇas in the individual resulting in Bhoga i.e. experience in the nature of pleasure, pain and insentience. In the case of the individual, this has always an objective reference. But in the case of Maheśvara, the "*This*"-*ness* has no objective reference as such; the subject and object being identical there (Eṣa eva hi Bhogo yat tādātyaṁ bhoktṛbhogyayoḥ). Therfore, the Bhoga in case of Maheśvara is

not of the nature of individual's and hence it is termed as *Parama-Bhoga*.

We are now in a position to appreciate the difference between Bhaṭṭa Nāyaka and Abhinavagupta. According to Bhaṭṭa Nāyaka, the 'Aesthetic experience is due to the predominance of Sattva'. But both for the Śaiva and Vedānta, Sattva and other Guṇas are the products of Māyā. Hence, according to Bhaṭṭa Nāyaka, the aesthetic experience falls in the field of Māyā, while for Abhinava, it is a transcendental experience. It does not belong to the field of Māyā. It is free from all qualities (guṇas). It is the experience of itself by the Universal. It is the resting of one aspect of the Absolute on the other. It is consciousness free from all external references and resting in its inseparable aspect, the self, and as such it is "Ānanda".

Spanda : The term 'spanda' also refers to the same level of Śakti. The Śaiva writers consider the 'Svātantrya Śakti' of the Ultimate from different angles and refer to it by different names i.e. it is called 'chaitanya' as it has the power of unifying, separating and dealing in various ways with what is within. It is called 'sphurattā' or 'spanda', in Spanda literature because it represents that essential nature of the universal consciousness which is responsible for its apparent change from the state of absolute unity. It is called 'mahāsattā', because it is the cause of all that can be said to exist in any way. Another word which is sometimes used is 'Parāvāk', because it represents the speech in its most subtle form.

Levels of Experience

Aesthetic experience, according to Abhinavagupta, belongs to the second level of spiritual experience i.e. the level of Śakti, Ānanda, Vimarśa, Spanda. He recognizes, broadly speaking, five levels of experience viz: wakeful (jāgrat), dream (svapna), sound sleep (suṣupti), transcendental (turyā) and pure (turyātīta). The difference between one stage and another principally depends upon the state of the experiencing subject (pramātā). Of these five levels of experience, the first three belong to the individual subject while the last two belong to the universal subject.

Of these the first two i.e Jāgrat and Svapna are well known and need no explanation. In case of Suṣupti, i.e. sound sleep, the experience of the limited subject is of the nature as "I knew

nothing, I had a good sleep" (sukham aham asvāpsaṁ, na kiñcidavediṣam). Abhinava says that the experience referred to in this statement is two-fold; one is the experience of negation and there is also the experience of rest or *sukha*. So the state of Suṣupti indicates two levels of Pramātā, one in which there is total negation of knowledge and the other in which there is experience of rest i.e. *sukha*. These two stages of sound sleep are termed as *apavedya sauṣupta* and *savedya sauṣupta* respectively.

The difference between 'Apavedya Sauṣupta' and Turyā lies in the levels which the subject experiences in these two stages. In the Apavedya Sauṣupta the "I" (aham), i.e. the Self, identifies itself with negation (Śūnya) and, therefore, does not shine; while in Turyā, the veil of Tamas disappears and the Self shines in the light of Sattva. The distinction depends upon the predominance of objectivity in Suṣupti, but in Turyā, the position is reversed i.e. the subjectivity dominates. In Suṣupti, the *āṇava mala* persists while in Turyā it disappears temporarily and objectivity is subordinated.

Turyātīta : In Turyā, the objectivity is subordinated to subjectivity, for the subject realises its true nature of being eternal, perfect and self-luminous but in the case of Turyātīta, he does not simply predominate but rises as it were above objectivity. Thus Turyātīta is again of two types (1) in which objectivity persists in the sub-conscious, and (2) in which there is total absence of objectivity. The first is called *vyatireka-turyātīta* and the second is called *avyatireka-turyātīta*. The latter is the highest stage from which there is no descend.

Let us now study the process of aesthetic experience and see at what level of experience it appears to rest.

From sense level to transcendental level

In the analysis of Aesthetic experience, Abhinavagupta starts from sense level. He says that Aesthetic experience begins with direct perception of the pleasant objects of sight and hearing. These two senses only are Aesthetic senses according to him, for drama appeals to the eye and the ear of many at one and the same time.

Dṛśyaṁ śravyaṁ ca iti ekavacanena sarvasādhāraṇatayā

eva yadyogyam/ Tacca spraśyādirūpam na bhavati//
Dṛśyaśravyayostu bahutarasādhāraṇyopapttiḥ
(*Abh. Bhā.* I. 10)

But he regards the Aesthetic object to be only a medium and not the object of Aesthetic experience. Aesthetic experience is not merely a mental picture of the object of Aesthetic senses related to an empirical subject, who would evaluate it in terms of pleasure and pain. A layman may be satisfied with the pleasant sensation and may identify Aesthetic experience with it. But a real Aesthete will never recognise the object beautiful simply because it pleases the senses and does nothing more. By Aesthetic experience Abhinava means the experience of Sahṛdaya gifted with the power of pure Pratibhā (adhikārī cātra vimala-pratibhānaśālī sahṛdayaḥ).

A true Aesthetic object does not simply stimulate the Aesthetic senses. It primarily stimulates the imagination of the spectator, of course, through the sense perception. The object before the senses of the spectator is only a broad outline of a picture and it is the spectator who completes it in all details by his imaginative power. The second level of the Aestetic experience, therefore, is imaginative.

At this level, personality of aesthete changes. He is not concerned with what is sensibly presented, but what is imaginatively grasped. At this stage, he is not in this mundane world but in a world of his own creation. In this world he meets with the dramatic personality which is the focal point of the whole. There is nothing in it not to approve. He, therefore, slowly and gradually gets identified with it. Thus his personality is substituted by that of the focus, and he views everything and reacts to the situation exactly as does the hero.

But the situation in which the hero has to act is emotive. Now, as the spectator is identified with the hero, there is identity of the emotion also. This constitutes the emotive level in Aesthetic experience

Now an emotion at a high pitch makes the emotively affected person completely forget himself. Emotion de-individualises an individual. It frees him from those elements which constitute individuality such as place, time etc. It raises him to the level of the universal. This is the level of universalisation (sādhāraṇī-

karaṇa or Sādhāraṇībhavana) and may be called the "cathartic" level in the sense of "de-individualisation". At this level the emotive experience is completely freed from all objective reference as also from spatial and temporal relations which are responsible for individuality. The emotive experience at this level is nothing but an experience of universalised emotion, transformed to something else than the pure emotion, because of the harmonious unification of Vibhāva, Anubhāva and Sahacāribhāva with it and accompanied by a definite condition of heart and mind of the deindividualised aesthete

This is the stage of aesthetic experience according to Bhaṭṭa Nāyaka (followed later on by Dhanañjaya) which consists in the realisation of the blissful state by the universalised subject affected by the universalised basic mental stage and accompanied by a corresponding condition of heart. The scope of Rasa Sūtra relates to this stage.

But Abhinavagupta's conception of the final stage in Aesthetic experience does not end here. He has still to say something more. In the *Abhinava Bhāratī* while dwelling on the Rasa Sūtra at one place he mentions his view in clear terms as 'Asmanmate tu saṁvedanam eva ānandaghanam āsvādyate' (*Abh. Bhā.* p. 269). He holds that aesthetic experience at its highest level is the experience of the self itself, as pure and unmixed bliss. He names this state as Mahārasa. Regarding the position of Sthāyin in it, he maintains that it is in the subconscious and it is on the basis of this subconscious element that it is divided into various types such as Śṛṅgāra, Karuṇa, etc.[5] The function of the drama is only to awaken this subconscious element.

Abhinavagupta admits that there is a stage in the aesthetic experience in which the self-experience itself as affected by the Sthāyin, but asserts that that is not the final stage. He holds that the Aesthetic experience which arises from witnessing a drama or reading a good poem is distinct from the experience that we get from objective perception of the pleasant object. The reason is that the Aesthetic experience is free from all elements of individuality. It is an experience in which the *Prakāśa* aspect of the universalised subject is thrown into the background and the aspect of *Vimarśa*, *Camatkāra*, *Ānanda* comes in the front.

Even in the universalised state, there are two levels of Aesthetic experience. There is a level at which the universalised

basic mental state is apprehended as it were objectively. This is due not to the inference of the basic emotion of the hero but to the fact that it is awakened from the sub-conscious (vāsanā saṁskāra) by dramatic presentation. It awakens because the aesthete has completely identified himself with the hero. Another level is that in which the duality between subject and object disappears through the intense introversion and utter disregard of the basic state. At this level the basic mental state sinks back into the subconscious. Thus at the final stage, Aesthetic experience, according to Abhinava, is that in which there is an experience of Paramānanda in which even the basic mental state sinks into the subconscious. Thus at the final state, the Aesthetic experience belongs to the level of *Vyatireka Turyātīta*, in which as said before, all objectivity merges in the subconscious and the subject, the self, shines in its Ānanda aspect.

We thus see that according to Abhinavagupta, the Aesthetic experience passes through five stages as shown below:

Sense level;
imaginative level;
emotive level;
cathartic level; and
transcendental level

And in the transcendental level, which begins with the universal subject facing the universal object, i.e. the stage of Turyā, it advances further, where the object merges into subconscious and the self rests itself in the stage of Ānanda which is the stage of 'Vyatireka Turyātīta'.

In *Abhinava Bhāratī*, the term 'Rasa' has been used in two different senses. At the first stage in the transcendental level, where the universalised object is realised by universalised subject, Rasa means the 'object of relish' (Rasyate iti rasaḥ). Here, it is the basic mental stage that is relished and hence it is Rasa. In case of the second level where the basic mental stage sinks to the subconscious and there is the Ānanda aspect of the self consisting of introversion and rest within itself (Niravacchinna-svātmaparāmarśa or svātmaviśrānti) Rasa means the act of relishing (Rasanam rasaḥ).

Even in the case of the first level, it is not relished in isola-

tion. Hence Śri-Śaṅkuka is mistaken when he says that the Sthāyin as inferred from Vibhāva etc. is Rasa because of its relishability. Abhinava clearly states that Rasa is different from Sthāyin (sthāyivilaksaṇo rasaḥ). The difference is due to the fact that it is not an isolated Sthāyin, but one harmoniously mixed up with Vibhāva etc. in the same manner as the taste of *Pānaka Rasa* (beverage, pleasant drink), is different from the taste of its ingredients.

Likewise, in the case of *Sādhāraṇīkaraṇa* (universalisation of subject and object) Abhinava does not find it necessary to assume additional functions of Bhāvakatva and Bhojakatva as Bhaṭṭa Nāyaka has done. He explains the process of universalisation by rational argument based on the epistemic concept of Ābhāsavāda. According to Ābhāsavāda, particularity consists in the temporal and spatial relations of Ābhāsa and the Universal Ābhāsa is free from such relation. The particularity of Ābhāsa is due to the positive attitude of the cognisor. If the cognisor is free from such attitude, his cognitive activity will terminate at the primary stage and will not proceed to relate the apprehended to spatial and temporal relations. Hence the aesthetic object as it figures in the consciousness of the aesthete is universal, because he approaches it disinterestedly, his attitude being not practical but aesthetic. Thus Abhinava is not required to assume additional functions like Bhaṭṭa Nāyaka. He holds that subject and the object have no fixed constituents. They differ in each separate type of experience. Not only the subject and the object but even the reaction of the subject and consequent form of the experience are also different. They are not worldly and practical. They are simply Aesthetic.

The highest level of Aesthetic experience according to Abhinavagupta is thus nothing but Ānanda. This concept of Rasa recalls to one's mind the Upaniṣadic statement 'Raso vai saḥ' etc. (*Taittirīya Upaniṣad*, II. 2). At this level the Self shines in its aspect of Ānanda or Vimarśa or Sphurattā. Here there is no affection of even the basic state in its universality for it is also sunk in the subconscious. "This level is recognised as Rasa, not because the aesthetic object figures as an affection of the self but because it emerges from the state where the self is so affected". (*I. Aesthetics*, Vol I)

We have tried to explain the metaphysical basis of Abhinava-

gupta's theory of Aesthetics and also referred where necessary to the epistemic technique of Śaiva monism. In the light of this, let us now turn to his exposition of the Rasa Sūtra.

(iii) *Abhinavagupta's Exposition of Rasa Sūtra*

Abhinavagupta declares at the very outset that he is not saying anything new, but is only polishing what has already been said by Bharata. He starts his enquiry into Rasa on the basis of the experience of the Aesthete, who having the power of imagination, is alone the proper person to enjoy pure aesthetic experience (Adhikārī ca atra vimalapratibhānaśālī sahṛdayaḥ). Such a gifted person is termed Sahṛdaya in the Śāstra.

Qualities expected of Sahṛdaya are put together in the following statement in *Dhvanyāloka-locana* by Abhinavagupta :

> Yeṣāṁ kāvyaśāstrānuśīlanavaśāt viśadībhūte
> manomukure, varṇanīyatanmayībhavanayogyatā,
> ta eva svahṛdayasaṁvādabhājaḥ sahṛdayāḥ/

i.e. those who have a pure reflective capacity of heart as a result of the study into the Kāvya as well as Śāstra (poetics) and hence possess the quality of identifying themselves with what is presented, they only are the persons known as Sahṛdayas.

In this definition of Sahṛdaya, Abhinavagupta has referred to three main qualities by the words 'Viśadībhute manomukure', 'varṇanīyatanmayībhavanayogyatā' and 'svahṛdayasaṁvādabhājaḥ'. It is necessary to understand the import of these terms. The Sahṛdaya should possess a clean heart which would be able to reflect clearly, as clearly as a mirror, what is presented on the stage. Secondly, he must have a capacity to become one with the object presented and thirdly, he must himself experience the emotion in the poet's heart, which has been brought to him (Sahṛdaya) through the medium of the play or the poem. What is meant by these qualities is explained by Abhinavagupta in Tantrāloka. He defines 'Nirmalatva' (Purity or cleanliness) in the following words:

> Nairmalyaṁ cātiṇibiḍasajātīyaikasaṅgatiḥ
> Svasminnabhedāt bhinnasya darśanakṣamataiva yā
> Atyaktasvaprakāśasya nairmalyaṁ tad Gurūditan

Purity consists in the close proximity of identical elements of a thing The idea may be made clear with the help of an example. A mirror consists of the 'atoms of light' (Rūpa-Paramāṇu). These atoms are in close proximity of one another. But when the surface of the mirror is covered with particles of dust, it cannot reflect our face clearly. Why? because the close proximity of the atoms of light is disturbed by the particles of dust coming in between. Hence it is not clear. When we remove the dust, the close proximity of the atoms of light is again restored and we say that it is a clear mirror. It is much the same case with our heart. When we look at a dramatic presentation or read a poem, our mind must be filled completely with the emotion presented in the drama. Our mind should not get disturbed by rise of any other idea or the ideas which are external to the object presented. For example, a pathetic scene in the drama will not be appreciated by us if we relate it to a similar incident in our individual life. This rise of an individual attitude will be treated as Rasavighna (impediment in relish) to which we shall refer later on. Another notion of purity is given as the capacity of the heart to reflect the object as being one with it, but at the same time not getting affected by the object so as to disturb the orginal purity of the heart. (This is the view of his teacher). For example, when we abserve a scene presented on the stage or read a poem, we get obsorbed in it. Then later on we feel an inner desire to see it actualised in our individual life. The purity of the heart was there when we relished the dramatic scene. But the reflection of the presented object disturbed our original purity of the heart to such an extent that we felt that the dramatic situation should be experienced in our ordinary life also. This clearly shows that the aesthetic experience and the experience in the individual's life are at different levels, and must be kept apart.

The second qualification of the Sahṛdaya is the capacity to become one with the dramatic situation. (varṇanīyatanmayībhavanayogyatā). This is possible only when there is the required purity of heart in us. Accordingly as the heart of the spectator is pure, the presented situation is reflected in his heart. (āste hṛdayanairmalyātiśaye tāratamyataḥ). The presented situation consists of two parts, namely sentient and the insentient. The insentient part of the situation is grasped by the spectator, as

one grasps the unity in a picture having many details, but the sentient aspect of the situation is grasped by the spectator only by being merged in the emotion presented. As Abhinava puts it:

> Jaḍena yaḥ samāveśaḥ sa praticchandakākṛtiḥ
> Caitanyena samāveśaḥ tādātmyaṁ nāparaṁ kila.

This identity with emotion results in Svahṛdayasaṁvāda. Saṁvāda means harmony between two similar things. In poetry there arises a state of harmony between the emotion of the poet and that of the reader or spectator, through the medium of the situation presented in a play or a poem. Hence the import of the compound 'svahṛdayasaṁvādabhāk' points to the spectator to experience in his own heart the emotion which is in harmony with that of the poet through the medium of character or situation. (svasmin kavihṛdayasya saṁvādam bhajate iti). "The experience of the poet, that of the character, and that of the spectator are of one type." ('Nāyakasya kaveḥ śrotuḥ samānonubhavastataḥ') as stated by Bhaṭṭa Tauta.

We can now put up the qualities of the Sahṛdaya together as follows:

1. A Sahṛdaya must have an inborn taste for literature. This is called *rasikatava.*
2. He should possess a capacity to identify himself with the situation at the imaginative level. This presupposes previous experience of imaginative situation at the ordinary level. This naturally also presupposes the study of drama and poetry and occasional visit to theatre.
3. He must have the power of visualisation. The language of drama or poetry is full of suggestion. The Sahṛdaya must have the capacity to visualise the situation and form an aesthetic image.
4. He must have a capacity to identify with the focus of the situation. This identification is the result of the universalisation of the subject having before him the universalised object. This is possible at the cathartic level. This stage is the same as that of *Īśvaradaśā* in

Śaiva metaphysics, where the universal 'I' faces the universal 'This'. Jayaratha in his commentary of *Alaṅkārasarvasva* states that the Alaṅkāra Bhāvika can come from the pen of the poet only when he is in the state of 'Vidyeśvaradaśā' and to appreciate it the reader also must attain the same state.

5. He must possess the contemplative habit (Bhāvanā or Carvaṇā). This is just like a mystical religious experience got through contemplation. In contemplation a religious mystic experiences not the idol as presented. The image in that state is mostly of the nature of a construct of imagination. Though it is subjective, still it appears before him as object of his worship. Abhinava refers to this state in *Abhinava Bhāratī* where he says:

Na hi tatra sindūrādimayo Vāsudevaḥ
iti smaraṇīyapratipattiḥ Api tu tadupāyadvāreṇa
atisphuṭībhūtasaṅkalpagocaro devatāviśeṣo
dhyāyināṁ phalakṛt Tadvannaṭaprakriyā
—(*Abhinava Bhārati*)

This contemplation on the part of the aesthetic is called 'Carvaṇā'. The word 'Carvaṇā' is used in ordinary parlance to indicate the chewing of the cud by an animal, for example that by a cow (Romantha). In Śastra it is used to indicate the calling back of the experience which the aesthete has from an aesthetic object but which has sunk in the subconscious as *vāsanā*. Thus *carvaṇā* is of the nature of reflecting over what has been so called back to the conscious level (Kāvyarthabhūto yo arthaḥ tasya bhāvanā vācyātirekeṇa anavaratacarvaṇā).

—(*Locana*, p. 30)

When such a Sahṛdaya goes to a theatre, he goes with an aesthetic attitude. This attitude is different from the practical attitude of ordinary life. He does not go there as a matter of obligation (Kartavyatābuddhirahitatva). He goes there just to live for a short while in the ideal world of beautiful sights and sounds. That is why he can forget his individuality of the mundane world as soon as the music starts and his heart becomes pure to receive the reflection of the presented and is

ready to get identified with whatever emotion that is presented to him on the stage.[4]

And there he is faced with a situation in respect of which the elements of time and place, the idea of reality and unreality of the presented, and all that consciousness of right, wrong, dubious or possible are all inhibited from the intellectual grasp of the presented.[5]

The object presented for the view of the spectator is a configuration of the three constituents viz. Vibhāva, Anubhāva, and Vyabhicāribhāva, which is meant to suggest the basic Sthāyin. The whole object presented cannot be called an illusion nor can it be called a real object of ordinary experience. The spectator does not see a real historical figure there. But at the same time he is not conscious of the real actor in the disguise of Rāma. He does not imagine the actor as the historical person nor does he take what is presented to be the actor in reality. Then what is it? The answer given by aestheticians is that it is Alaukika (unworldly). This does not mean that it is supernatural or shadowy. It only means that an aesthetic object is such as would not allow to be classed with any of the types accepted in the daily life of the world. It is the object of the aesthetic world and as such has aesthetic reality and that too for those who desire to live in that world. It is a world of poetic creation and hence the constituents of that world are as conceived by the poet. It is for this reason that they are not termed even by ordinary names. They are Vibhāvas and not Kāraṇas. Vibhāva etc. exist so long as that poetic world (nāṭya) exists. They have no existence in the ordinary life. Hence there is Rasa in Nāṭya only and not in the ordinary world (Nātya eva rasaḥ na tu loke).

A Sahṛdaya enters the theatre with an aesthetic attitude. Soon the Sūtradhāra comes with his wife and party. He announces the play to be staged and introduces a song, dance or music. This brings about a state of self-forgetfulness in the audience. The Sūtradhāra retires announcing the entry of the hero or some other character. Let us take the introductory scene from Kālidāsa's Śākuntalam. After the actress (Naṭī) has sung a song to the Grīṣma season, the Sūtradhāra remarks "My mind has been forcibly carried away by your beautiful song like the King Duṣyanta by a swift running deer." When we hear this, our mind which has been already transformed by Naṭī's music is at

once carried away from this ordinary world of ours to the aesthetic world created by Kālidāsa. The effect of this scene on the audience is obvious. The Sūtradhāra has prepared us to receive what is going to be presented as a work of art: by giving rise to the necessary attitude; by making us ready to react to the situation which is to be presented; by telling us what is to follow and by removing all possible affections of consciousness and thus making our mind as pure and clear as mirror.

In this way the mind faces the presented object. Now the hero appears before us in the midst of an interesting situation. On account of his make-up (āhārya abhinaya) etc. the actor's personality does not come to our view. The actor appears before us as a historical person. But we do not recognise him as a man of the past. Now, we look at 'naṭa' not as a 'naṭa, nor as Duṣyanta, a person of the past. We look at him as a focal point in the situation. Our mind at that time, being affected by the beautiful situation, ignores all that is dull and conflicting in it. "There is no rose without its thorn. Does it, therefore follow that there is no beauty in nature? No. The mind that loves natural beauty while appreciating the rose ignores the thorn though both are presented simultaneously", says Dr. Pandey in this context. Likewise, when an aesthetic situation is presented before the mind, the mind filled with aesthetic attitude, rejects all that is conflicting in the situation. Thus the conflicting elements in the presented, the time, the place, the person etc. are inhibited and the rest affects the consciousness of the audience. This is called universalisation (sādhāraṇīkaraṇa) of the object.

Thus, forgetfulness of the individual self on the subjective side and psychological condition of the hero on the objective side get united together and bring about a state which is known as the stage of identification, technically called *Tanmayatā* or *Tādātmya.* The state of self-forgetfulness has been already brought about by the dramatic preliminaries, the aesthete gets himself identified with the hero of the play and because the presented object is universalised, the situation affects the mind of the audience as it does the hero. This is the stage where the aesthetic image starts to develop which gradually becomes all pervasive.[6]

The image gets fully developed when the climax is reached, i.e. at the stage where the basic emotion reaches the highest

relishable pitch. The poet, the hero and the spectator have similar experience. The objective constituents in it are also similar. Hence as we see the dramatic presentation, the purpose, the mental and physical attitudes and disposition are inspired directly by way of the hero and the given also is perceived through his eyes. What is presented on the stage is only a medium.

The aesthete gifted with taste, intellectual background and power of visualisation arranges and moulds the situation and sensations. He unites them with the necessary elements from the unconscious and builds up a world of imagination in which he lives and has his being. The aesthetic susceptibility is evoked, by which the aesthetic image is completed. What follows is the emotive effect.

Then follows the most important aspect of aesthetic experience, that of *Catharsis*. The presented situation with a focus and the automatic physical and mental states is developed into a spiritual suggestive meaning (Pratīyamānārtha) on a higher plane. How this happens is explained by Abhinavagupta by means of an example from the *Śākuntala* of Kālidāsa.

The scene is laid in the precincts of a holy forest in the vicinity of Kaṇva's hermitage. The King Duṣyanta appears in a chariot pursuing a hermitage deer. The deer is running for its life from the arrow of the king. It is in very great fear. As such, it is represented to be responsible for suggesting the emotion of terror through the perceiving king to the spectator. The process starts with the intellectual apprehension of the presented. The spectator hears the words of the king which are as follows:

> Grīvābhaṅgābhirāmaṁ muhuranupatati syandane baddhadṛṣṭiḥ
>
> Paścārdhena praviṣṭaḥ śarapatanabhayād bhūyasā pūrvakāyam
>
> Darbhairardhāvalīḍhaiḥ śramavivṛtamukhabhraṁśibhih kīrṇavartmā
>
> Paśyodagraplutatvād viyati bahutaraṁ stokamurvyām prayāti.[7]

The spectator hears the words. He grasps the meaning of the words as a whole through the conventional (Abhidhā) and

intentional (tātparya) powers of language. He visualises the contents as the effect of fear. The elements of time, place etc. are already inhibited. The inhibition of the individual naturally follows. He has identified himself emotively with the situation and because the situation he has grasped is universal, what he is conscious of, is only what may be spoken as terrified (Bhītaḥ). The 'terrified' presupposes the cause of terror. But there is no objective cause for it and hence it is only 'terror' (Bhayam) of which he is conscious. This terror strikes the heart of the spectator. He feels as though it is penetrating him; he visualises the terror dancing before his vision, and being thus visualised, the suggested content technically called *Bhayānaka Rasa* develops on the super normal plane.[8]

From where does this terror come? Abhinava says that it does not come from outside. The soul is beginningless and the tendencies of love etc. (Vāsana) are innate in it. These tendencies manifest themselves in such a way as to get clearly visualised within, when a Sahṛdaya finds himself in a situation which pleases his eye and ear. When this happens, suggested content (vyaṅgyārtha) of the aesthetic situation emerges. Abhinavagupta supports his view by quoting the authority from *Kālidāsa* and also from Yoga Sūtras.

Thus when the cathartic level is reached, the aesthetic experience is the same as the experience of the universalised object by the universalised subject. The objective aspect at this stage is predominating as in the fourth category of Ābhāsavāda 'Īśvara'. The experience at this level is of the nature of "This I am".

Abhinava says that this level can be reached only if there are no impediments (Vighna). He has mentioned seven impediments in the realisation of Rasa (Rasa-Vighna). They are:

1. *Saṁbhāvanāviraha*—Impossibility of the presented;
2. *Svagataparagatatvaniyamena deśakālaviśeṣāveśa*—subjective and objective limitations of time and place;
3. *Nijasukhaduḥkhādivivaśībhāva*—Influence of personal joys and sorrows;
4. *Pratītyupāyavaikalya*—lack of clarity to grasp due to insufficient stimuli;

5. *Sphuṭatvābhāva*—lack of clarity in expression;
6. *Apradhānatā*—subordination of the principal theme;
7. *Saṁśayayoga*—lack of obviousness in the presentation;

These factors cause hindrance in the relish (carvaṇā) arising from the aesthetic object.

The aesthetic level at the highest stage, however, does not consist in the objective cognition of Sthāyin. It consists in the experience of the self free from all limitations, as identified with the mental state, which has become patent through the rise of Vāsanāsaṁskāra due to the spectator's identification with the focus of the situation. This experience is not emotive. It is just like emotion but not 'emotion' experienced at the physical level because the causes for its rise are not worldly, nor is it like an experience of another's emotion by a Yogin; for here in aesthetic relish, the object is universalised. The mental state arises due to presence of the Vibhāva etc. At this stage, we do not experience Sthāyin but Rasa which is altogether different from it (sthāyi-vilakṣaṇo Rasaḥ). It lasts only as long as the Vibhāva etc. are there before the eyes (vibhāvādijīvitāvadhiḥ). It is for this reason that Bharata has not mentioned Sthāyin in the Rasa Sūtra just to indicate that the basic emotion is not objectively experienced. At certain places, we find Bharata using the word Sthāyin. All such references are only as a matter of propriety (Aucityena evamucatye) just to indicate that among all the constituent of Rasa, Sthāyin is the principal factor.

Drama is the finest type of poetry, for it leads you directly to the aesthetic experience through *abhinaya* of different types. Other forms of poetry have only one means to use, namely that of language. Yet according to Abhinava, poetry also can lead to aesthetic experience. He says, "Kāvyepi nāṭyāyamāna eva rasa". Even in Kāvya, the Rasa is dramatised. As we read a poem, we visualise in our mind the dramatic presentation (vākyārthaprati-patteranantaraṁ mānasī sākṣātkārātmikā pratītirupajāyate). Not only from the *Sargabandha* (Epic poem) but even from *muktaka* (isolated verse), a Sahṛdaya can experience an aesthetic relish if he has aesthetic susceptibility and power of visualisation.[9]

As Bhaṭṭa Tauta states the aesthetic experience of the poet, the hero and the spectator is of one type. The quality of such a type of experience is the same. This is what is known as

'hṛdayasaṁvāda' or vāsanāsaṁvāda'. Saṁvāda means harmony. What is felt by the poet is carried through the medium of the presented object to the spectator. It is for the reason that the presented situation and characters are only a medium and not historical incidents or persons that they are called *pātra* (dramatic person or vehicle or medium) and not individuals (ata eva pātramityucyate). Therefore. the universalised emotion which gives rise to the expression by the poet is seen reflected in the heart of the spectator in the stage of universalisation. The universalised emotion of the poet is the seed manifesting itself into a tree of which the Rasa experienced by the spectator is the fruit. Abhinava says:

"Evam mūlabījasthānīyaḥ kavigato rasaḥ/
Tato vṛkṣasthānīyaṁ kāvyam/
Tatra puṣpasthāniyaḥ abhinayādivyāpāraḥ/
Tatra phalasthānīyaḥ sāmājikarasāsvādaḥ/
Tena Rasamayam eva viśvam"/

—(*Abh. bhā*)

(iv) *Śānta Rasa*

The various Rasas Śṛṅgāra etc. are particular applications of the Mahārasa concept to different Sthāyi Bhāvas. We need not, therefore, enter into their discussion. A few words must be said about Śānta Rasa, however, as it is a direct corollary of Abhinava's Concept of Rasa.

Abhinavagupta knows two recessions of Nāṭya Śāstra, one which recognises eight Rasas only, and the other which recognises nine Rasas including Śānta. Some modern scholars think the Śānta Rasa section to be an interpolation in the Nāṭya Śāstra. Whatever that may be, Abhinava gives recognition to Śānta both in poetry and drama and also treats it as the basic Rasa.

The section on Śānta Rasa in *Abhinava Bhāratī* is very long to be summarised here. We may, however, give here some important points about the nature of Śānta.

There are four main aims of human life (Puruṣārthas) viz. Dharma, Artha, Kāma and Mokṣa. Like Smṛti and Itihāsa, Literature also presents them through poetry and drama. The first three, i.e. Dharma, Artha and Kāma are presented on the

stage by turning Rati etc. To be aesthetically relished as Śṛṅgāra, Vīra, etc. "Why should it not be possible to present similarly the mental state (whatever that may be) responsible for attaining Mokṣa" asks Abhinava to the opponents of Śānta. If well presented it would arouse the aesthetic relish in such spectators who possess aesthetic susceptibility. Hence there is no force in saying that Śānta Rasa does not exist.

"What then is the basic mental state (Sthāyibhāva) of Śānta" we may ask. To this Abhinava replies: Realisation of the Ultimate (Tattvajñāna) is the only means for liberation. So that only Tattvajnāna has to be presented as the Sthāyin of Śānta. The realisation of the Ultimate is nothing but the realisation of Ātman (Ātmajñāna). The world Tattvajñāna therefore, means the self itself as pure knowledge and pure bliss, and free from all determinate expressions, such self is the Sthāyin of Śānta.

Bhāvas Rati etc. are spoken as Sthāyins because they are comparatively more stable than the transient Bhāvas (Vyabhicārins) in as much as they affect the self so long as the Vibhāvas responsible for their rise persist. But they cannot stand independently. They are to the Self just what picture is to the canvas. The Self as such is the most permanent of all the Sthāyins and relegates all other Sthāyins to the position of Vyabhicārins. The permanence of the Ātman is natural and real and not comparative It is, therefore, not necessary to mention it separately in the list of Sthāyi Bhāvas. For nobody includes genius in counting the parts which are subsumed under it.

This Sthāyibhāva can be aesthetically appreciable, not in the fashion in which Rati etc. are appreciated, but in quite a distinct manner. Rati etc. are relishable even at the empirical stage. But so is not the pure Self? Therefore Bharata calls it Śama (tranquility) and not Atman. Śama is not a distinct state of mind, but the self itself. It refers to the very nature of the self. Hence Tattvajñāna and Śama mean the self itself. That 'śama' is the very nature of the self is made clear by the fact that a person who has realised the self through undisturbed *samādhi*, experiences Śama even after the rise from that Samādhi in spite of the impurities in the form of mental affections.

The mental state 'Nirveda' which is suggested by some to be the Sthāyin of Śānta, may be caused even by such situations as poverty etc. and cannot be taken as Lakṣaṇa (unmistakable mark)

of Ātmajñāna. Hence Bharata does not mention it as a substitute of Ātmajñāna like Śama.

Thus Ātmajñāna is the Sthāyin of Śānta. All the Anubhāvas coupled with Yama and Niyama will form its Anubhāvas, as also those which are termed by Bharata as Svabhāvābhinaya. They are called Svabhāvābhinaya for Śānta only is their sphere. Vibhāvas are grace of God etc. Love for humanity etc. form the Vyabhicārins.

For a man who has realised the true nature of the Self, all his efforts are for doing good to others. This is Dayā. It is intimately connected with Śānta. Therefore, some term the Śānta Rasa as Dayāvīra or Dharmavīra because of the hero's enthusiasm (*utsāha*) even to sacrifice his body for others which is a Vyabhicāri in Śānta. Abhinava explains this by the example of Jīmūta-vāhana.

The spectators and readers who are initiated and have developed the Saṁskāras that form the seed of such knowledge of Ātman do experience the state of sympathetic response (hṛdayasaṁvāda). Bharata mentions this by saying "Mokṣe cāpi virāgiṇaḥ" (those without passions are interested in Mokṣa). Abhinava states the nature of aesthetic experience of Śānta in the following words:

"Just as the white string whereon the gems of different kinds are loosely and thinly stung, shines in and through them, so does the pure Self through the basic mental states such as Ratī, Utsāha, etc. which affect it. The aesthetic experience of Śānta consists in the experiences of the Self as free from the entire set of painful experience which are due to the external expectations, and therefore is a blissful state of identity with the Universal Self. It is the experience of Self in one of the stages on the way to perfect self-realisation. Such a state of Self when presented either on the stage or in poetry and therefore universalised, is responsible for the arousal of a mental condition which brings the transcendental bliss."

(K.C. Pande, *Indian Aesthetics*, p. 249-50).

Abhinavagupta quotes the Saṅgraha Kārikās regarding Śānta Rasa as follows:

Mokṣādhyātmanimittaḥ
Tattvajñānārthahetusaṁyuktaḥ
Niḥśreyasadharmayutaḥ

Śānta raso nāma vijñeyaḥ
Svam svam nimittamāarāya
Śāntādutpadyate rasaḥ
Punarnimittāpāye tu
Śānta eve pralīyate

(Śānta Rasa is to be known as that which arises from desire to secure liberation of the Self, which leads to the knowledge of Truth and is connected with the property of highest bliss. Various feelings because of their particular respective causes arise from Śānta and when these causes disappear they melt back into Sānta).

Śānta is, thus, the basic Rasa, all other Rasas being only its variations due to superimposition of different Sthāyibhavas. It is interesting to note in this context that Abhinava refers in his *Abhinava Bhārātī* to certain old manuscripts of the *Nāṭya Śāstra* where Śānta Rasa section is found treated first before the Śṛngāra Rasa to indicate that it is the 'prakṛti' of all the Rasas.[10]

This aesthetic universe should never be confused with the ordinary world of ours. This mundane world of ours is infested with pleasure and pain because of its empirical nature, while the aesthetic world has nothing of that type. It arises from Bliss (Ānanda), it manifests itself in Bliss and it merges in Bliss from end to end. Abhinava says:

Asmanmate tu Ānandaghanameva saṁvedanam āsvādyate
Tatra kā duḥkhāśaṅkā kevalaṁ tasyaiva
citratākaraṇe ratiśokādı vāsanāvyāpāraḥ
Taḍudbodhane ca abhinayādivyāpāraḥ
Ata eva Ānandarūpatā sarvarasānām

—(*Abh. Bhā*)

CHAPTER V

Abhinavagupta's Theory of Aesthetics (II)

(i) *Theory of Dhvani*

Ancient scholars have recognised from early times that speech is the only medium of externalisation of poetic vision. All that we see on the stage is only to make explicit the meaning intended by the poet. Bharata says:

Vāci yatnastu kartavyaḥ
Nāṭyasyaiṣā tanuḥ smṛtā
Aṅganepathyasttvāni
Vākyārthaṁ janayanti hi

The language can do this because of its suggestive power. It is a power that conveys the suggested meaning of speech, the meaning which forms the very soul of the poetic vision. This meaning as well as the power of language giving rise to that meaning are technically called *Dhvani.*

Poetics and linguistics are the two sciences which deal with the problem of meaning. The conventional language which is the subject of linguistics is many times not capable of conveying the intention of the poet. In such case, the poet takes resort to figures of speech (i.e. alaṁkāra). The figures of speech are the embellishments of the conventional expression by using comparison, contrast, causal relation, hyperbole, metaphor, etc. only to suggest to the reader or hearer the meaning intended to be conveyed by the poet. Take for example the following verse from *Rāmāyaṇa*:

Akardamamidaṁ tīrthaṁ
Bharadvāja niśāmaya/
Ramaṇīyaṁ prasannāmbu
Sajjanānāṁ mano yathā//

The sage-poet Vālmīki is going to the river Tamasā for his bath along with his pupil Bhardvāja. At one spot he finds the river water clear as crystal, without any mud in it, and hence very pleasing and calm to look at. He expresses his feeling to his pupil saying "Oh Bharadvāja, look at the current which is pleasing and calm, without mud, and crystal clear, as is the mind of a saintly man." This comparison between the river water and a saintly mind, at once brings forth to our mind the good qualities of the gentle heart and on hearing the words 'I shall take my dip here only' (Idam evāvagāhiṣye tamasātīrtham uttamam). We (readers) simultaneously take a dip in the heart of the saintly man. A saintly heart can be clearly read by only a saint like Vālmīki, whose mind is so sympathetic to get identified with the pleasure or pain of people. It is only in such a heart that an injury caused even to a bird and the lament of its companion can be found reflected as to give rise to a Māhākāvya like *Rāmāyaṇa*.

The figures of speech are called Alaṅkāra, i.e. the ornaments of language. The function of an ornament is to bring out hidden charms. They are Alaṅkāras only if they lead to the suggestive sense or else they become mere acrobatics of expression. This suggested sense which is of the nature of intention of the poet is technically called Dhvani. That this Dhvani is the very soul of poetic expression is stated in the famous words of Ānandavardhana "Kāvyasyātmā dhvaniḥ."

Dhvani is the quintessence of poetry and 'rasa' is the quintessence of Dhvani. What is Dhvani? Dhvani is an exclusively poetic feature concerned with exploiting the beauty of every element in the medium of language like Alaṅkāra, Guṇa and Rīti to serve the ultimate artistic end of Rasa. In other words, Dhvani is the name of the whole poetic process itself, which, for want of a better equivalent in English is usually rendered as "suggestion" (Dr. Krishnamoorty, *Dhvanyā* xxxi).

Historical Background of Dhvani Theory:

Not that the writers on poetics before Ānandavardhana had no idea of the element known as Dhvani. But they could not formulate a cognet theory of Dhvani and base on it the whole concept of poetry. Abhinavagupta says that Bhāmaha included in *Vakrokti*, the concept of Dhvani. While writing about the

nāṭya lakṣaṇa, Abhinavagupta refers to Bhāmaha's famous Kārikā: *saiṣā sarvatra vakroktiranayārtho vibhāvyate* and he points out that the word 'Vibhāvyate' here indicates how the Kāvyārtha which is of course Rasa, is brought to the stage of relish through Vibhāva etc. by *vakrokti*. Again he shows in *Dhvanyālokā Locana* that Bhāmaha and others discussed *Aucitya* (propriety) and *Cārutva* (charm) of individual words. That also is based on the suggestive power of words. Thus while Bhāmaha included Rasa in 'Vakrokti', Vāmana included it in Kāntiguṇa and Udbhaṭa made the Rasa depend on Saṅghaṭanā. Thus the ancient scholars recognised the existence of Rasa as an element in poetry. However, they did not recognise that Rasa was the principal element on which all other elements such as Vakrokti, Guṇa and Saṅghaṭana depend. The first man to put the concept of Dhvani in proper shape was Ānandavardhana, the author of *Dhvanyālokā*, on which Abhinavagupta has written a commentary called *Locana*. While describing the importance of *Dhvanyālokā* and *Locana*, Mahāmahopādhyāya Dr. P.V. Kane, in his *History of Poetics* compared *Dhvanyālokā* to Pāṇini's *Aṣṭādhyāyī* or Bādarāyaṇa's *Vedānta Sūtras* and he compared *Locana* written by Abhinavagupta to Patañjali's *Mahābhāṣya* on Grammar or *Śāṅkara-Bhāṣya* on Vedanta Sūtras respectively. We have, therefore, to say that the theory of Dhvani was formulated for the first time in *Dhvanyālokā* by Ānandavardhana.

Dhvanyāloka consists of 'kārikās' and 'vṛtti' on them. The 'vṛtti' is written by Ānandavardhana. But there is a difference of opinion regarding the authorship of the 'kārikās'. M.M. Dr. Kane, Dr. S.K. De, Dr. P.S. Bhattacharya, etc. hold that the author of the Kārikās is different from Ānandavardhana, while M.M. Kuppusvami, Dr. K.C. Pandey, Dr. Krishnamoorthy and others hold that the Kārikās and the Vṛtti both are from the pen of Ānandavardhana. Dr. B.R. Ashtikar of Nagpur University is of the opinion that Ānandavardhana is not the author of Kārikās, but the Kārikas do not appear to be composed by any particular person. It is quite possible that the floating Kārikas of Dhvani were in vogue among the writers as it appears from the commentary of Pratihārendurāja on Udbhaṭa's *Kāvyālaṅkāra*. Some of the Dhvani Kārikās quoted and criticised in that commentary are not found among the Dhvani Kārikās on which

Ānandavardhana wrote his Vṛtti. It is, therefore, quite possible that these floating Kārikās of Dhvani coming from generation to generation by oral tradition were collected by Ānandavardhana who arranged them in proper order and wrote a commentary on them. Whatever may be the fact, it is certain that Ānandavardhana founded the science of poetics on firm and logical basis of Dhvani concept in Dhvanyāloka. The most critical writer like Panditaraja Jagannātha calls him as the one who established on firm footing the theory of poetics (Dhvanikṛtāmālaṅkārikasaraṇivyavasthāpakatvāt).

It appears from the first Kārikā of *Dhvanyālokā* that the concept of Dhvani had become a matter of controversy among the scholars of poetics at the time of Ānandavardhana. There were three opinions prevalent about Dhvani among the opponents then: those who denied the very existence of Dhvani and said that Dhvani was only a fancy of its advocates; there were others who accepted the existence of Dhvani, but said that it could be included in the Lakṣyārtha and Lakṣaṇāśakti; and there was a third school who accepted the existence of Dhvani and also the Vyañjanā vyāpāra; but they said that it was not possible (or rather it was impossible) to describe it, and give its idea in words, it could only be felt and experienced.

Ānandavardhana himself meets all these objections and establishes the theory of Dhvani (Asti dhvaniḥ), and shows that it cannot be included in the Lakṣaṇa and it (vyañjanā) can also be a subject for scientific treatment. Further he says that his effort in *Dhvanyālokā* is to give a scientific account of it and to explain its nature for those having the faculty of *sahṛdayatva*. In the first chapter, Ānandavardhana erects the structure of the Dhvani concept in poetics on the solid foundation of *Sphoṭavāda* of Vaiyakaraṇas. And later on, Abhinavagupta explains in detail the strength of that foundation in his *Locana* by quoting profusely the Kārikās from Vākyapadīya of Bhartṛhari. In the second chapter he deals with various types of Dhvani (viśeṣa lakṣaṇa). In the third chapter, he shows how the figures of speech, the Guṇas and Saṅghaṭanā are dependent on Dhvani, and how they have a place in poetry, only if they serve the end of Dhvani or Rasa. At the end of the third chapter, he shows how the whole poetry can be divided on the basis of Dhvani into three classes: (1) Pradhāna Vyaṅgya Kāvya; (2) Guṇībhūta

Vyaṅgya Kāvya; and (3) Citra Kāvya (which later on were termed by Mammaṭa as Uttama Kāvya, Madhyama Kāvya and Avara Kāvya, respectively). In the fourth chapter, Ānandavardhana details how the quality of Pratibhā is the very source of poetic vision and how even the old subjects of poetry can be newly described if one has the gift of *Pratibhā* (poetic inspiration).

But even after Ānandavardhana, the controversy did not stop. There were some scholars like Bhaṭṭanāyaka who even recognising Rasa as the soul of poetry, were not prepared to accept Vyañjanā Vyāpāra. There were again some Mīmāṁsakas who tried to show that the 'Vyañjanā Vyāpāra' was superfluous as it could be included in the Dīrgha Ābhidhā or Tātparya or Arthāpatti or Anumāna. Jayaratha has mentioned twelve types of opponents of Dhvani in a verse[1]. Abhinava in his *Locana* has met all these opponents on strict logical grounds and finally established the theory of Dhvani on a sound logical basis. In this work, he has improved upon Ānandavardhana in some respects. We may, therefore, say that the final shape given to Dhvani is found in the Abhinava's *Locana*. Even though it is not possible for us to get acquainted with his arguments in detail for limitations of space, we may place here a broad outline of the Dhvani theory as it was shaped by Abhinava in his *Locana*. For doing this, we shall make use of Dhvani Kārikās, its 'Āloka' by Ānandavardhana and the 'Locana' by Abhinavagupta together as one unit to present an outline of Dhvani theory naming it as Abhinavagupta's theory of Dhvani.

Dhvani concept summarised:

Poetry possesses two levels of meaning: direct meaning and the suggested meaning. This suggested meaning which appeals to an aesthete is really the soul of poetry. It is named in the poetics as *Vyaṅgyārtha* or *Pratīyamāna*. The direct meaning of the poetic language is in the form of figures of speech, such as simile, metaphor, etc. But the suggested meaning or the pratīyamāna is always different from the direct. It can never be stated in words and can only be felt or realised by the reader possessing an aesthetic attitude. This meaning is the soul of poetry.[2] In the writings of the great poets, suggested meaning has always been valued above the direct embellishments. This suggested meaning is always of the nature of Rasa and while the heart of the

reader is affected by that meaning, the reader is simultaneously impressed by the poetic genius (Pratibhā) of the poet.[3] This Pratīyamāna is always different from the direct one. It can be grasped only by those who have an attitude for aesthetic relish. It cannot be grasped simply because one is acquainted either with science of language or of reasoning.[4] In the writings of Master poets, we find just a word or a statement which gives rise to a suggestion like a flash. Such a word or expression or statement and the meaning suggested by it stand in a relation called Vyaṅgyavyañjaka-bhāva (The relation of suggested-suggestive). In the poems of Masters this Vyaṅgyavyañjakabhāva operates principally.[5] The direct meaning of the poem is always subordinated to it. It, therefore, works as a medium for suggested sense. The Alaṅkāras or embellishments in such a poem are found to enhance the effect of the suggested sense. Thus, the type of poetry in which the denotative word and the denoted sense assume subordinate position and work as suggestive medium, is termed by the experts as Dhvanikāvya.[6] Such a suggested sense may be of three types: It may suggest a thought or situation; it may suggest some figure of speech; or it may suggest some Rasa (including Bhāva). The first two types are ealled Vastu Dhvani and Alaṅkāra Dhvani respectively. They are suggested, but they can also be reduced to a direct statement if one means to do so. For example, a young lady says as follows to her husband when he decides to take to a long journey for earning money—

> I have greater love for my life rather than for wealth. It is for you to decide whether to go or not. I have told you what I feel.[7]

Here she suggests that if he takes to a long journey she will die of the pangs of separation which she could have said directly also if she desired to do so. Take also the following example— A lover says to his beloved:

> Just see how the bees are humming; humming they move round us. Humming they go ahead and come back. Just see how they go and come back to and from that lake

Here by describing the movements of the bees, the lover suggests that the autumn is approaching and that the lotuses will very soon start blooming. This he could have said directly if he wanted to do so. Also see how the poet addressed to his beloved:

> How beautiful the filaments look as they assume the form of shining rays of your rows of teeth; and also the bees desirous of honey, as they appear in the costume of locks of your hair.[9]

In this verse at the stage of direct meaning, the verse contains the figure of speech Apahnuti (concealment). The speech, however, leads to suggest another Apahnuti, viz. you are a lotus creeper (Kamalinī) in the disguise of woman. The poet, if he desired, could have directly said so.

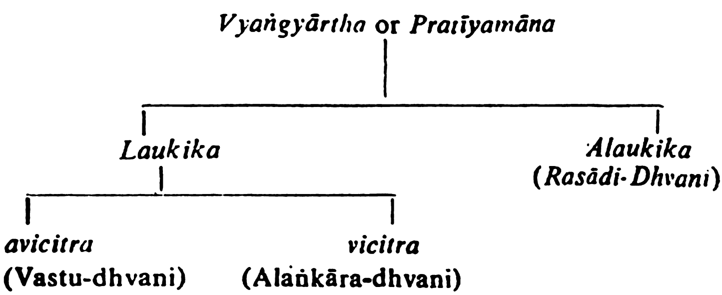
But look at the following words from the Drama *Tāpasavatsarāja*:

> Utkampinī bhayapariskhalitāṁśukāntā
> Te locane pratidiśaṁ vidhure kṣipantī
> Krūreṇa dāruṇatayā sahasaiva dagdhā
> Dhūmāndhitena dahanena na vīkṣitāsi

When Vatsarāja was informed by his ministers that Vāsavadattā his beloved queen, was burnt to death in the fire caught by his palace, the king was shocked. While lamenting for the loss of the queen, he says "Oh beloved you must have run hither and thither in the palace, not aware in that state of fear, even of the breast-cover moving aside. And those two eyes of yours, helplessly moving in all directions. Even in such a state that fire, cruel as he was, burnt you to ashes: Surely, he could not see you in that state, his sight being blinded by smoke." Here just notice the expression 'te locane'—"those two eyes of yours". These two words suggest to the reader a world of various experiences that the king had. Those were the two eyes which bewitched Udayana and dragged his heart towards her. Those were the eyes that carried so many emotional messages to Udayana's heart. The eyes that reflected various moods, the eyes which captured Udayana when he was in Ujjain. While eloping with him, those very eyes indicated the mixture of sadness

at separation from her parents, and the joy of inseparable company of her lover. Such and many other moods might have been seen by Udayana reflected in those two eyes. And now those eyes had become only a matter of memory The eyes which were the centre of his joy, were now no more. Such and many other shades of feeling arise in the mind the moment we hear the words *te locane* and they directly carry to us the intensity of the grief felt by the king. Such a feeling cannot be conveyed to our heart simply by describing his state in words like "Udayana was much grieved" and the like.

Thus we find that the suggested meaning is of two types: one which can be transformed into the direct sense and the other which cannot be so transformed. The first type is termed as "Laukika Vyaṅgya". The second type is called "Alaukika Vyaṅgya". The Laukika Vyaṅgya again may be of two types: that which suggests a thought or idea or situation and that suggesting a figure of speech. This classification of Dhvani can be indicated by a chart as follows:



Let us now read the following statement from *Locana* :

"Pratīyamānasya tāvad dvau bhedau laukikaḥ
Kavivyāpāragocaraśca iti/
Laukikaḥ yaḥ svaśabdavācyatāṁ kadācit sahate
Sa ca vidhiniṣedhādyanekaprakāro vastuśabdena
ucyate/ So'pi dvividhaḥ . . . .
Alaṅkāradhvaniḥ, vastumātraṁ ca . . . . .
Yastu svapne'pi na svaśabdavācyaḥ
na laukikavyavahārapatitaḥ, kintu śabdasamarpya-
māṇahṛdayasaṁvādasundaravibhāvānubhāvasamucita
prāgviniviṣṭaraty ādivāsanānurāgasukumārasvasaṁvidānanda

carvaṇāvyāpāravyasanīyarūpaḥ rasaḥ,
sa kāvyavyāpāraikagocaro rasadhvaniriti/
Sa ca dhvanireva, sa eva mukhyatayā ātmā iti/

This passage from *Locana* clearly states what we have said above. Not only that, it also asserts that out of the three types of the suggested senses, it is the Rasadhvani only which in reality is the soul of poetry. The other two types namely Vastudhvani and Alaṅkāradhvani though treated as principal when compared with Vācyārtha are not of the status of Rasadhvani as they ultimately get themselves merged into it. At another place also, Abhinava clearly states this when he says, "Rasa eva vastuta ātmā vastvalaṅkāradhvanī tu sarvathā rasaṁ prati paryavasyete" (*Locana*).

One more thing to note is that in this very sentence Abhinava states the process through which the reader of taste (Sahṛdaya) reaches the level of relish through the reading of the *Dhvani kāvya.* As the reader reads or hears the words of Kāvya, he becomes one with the focus of the situation, where the beautiful Vibhāva etc. appear before his mental eye. As a result the Vāsanāsaṁskāra in the form of rati etc. rises in his consciousness (saṁvid), the Vibhāva etc. getting properly united with it, change it into relishable Rasa resulting in the Carvaṇā Vyāpāra. This whole process need not be duplicated here as we have already explained it while dealing with the Rasa theory. This happens only through the word power known as Vyañjanāvyāpāra. The Rasacarvaṇā is Alaukika and hence the process in which it is relished is also Alaukika and is realised only in the writings of great poets. Hence the Vyañjanā is called *kāvyavyāpāra.* This Rasa cannot be imagined to be the effect of direct statements (vācya) even in one's dream. The *vācaka śabda* may refer to the Rasa already relished; it cannot bring it (Rasa) to be experienced, as Ānandavardhana puts it "svaśabdena tu sā kevalam anūdyate, na hi tatkṛtā". Hence he advises the poets not to forget that their writings must ultimately lead to the relish of Rasa (kavinā sarvathā rasaparatantreṇa bhavitavyam).

While Abhinavagupta impresses us by his sound logic and dialectical skill in raising the theories of Dhvani and Rasa on solid foundations, he equally surprises us by bringing to light the hidden implications of the various verses quoted by Ānanda-

vardhana and at times by himself to illustrate different points in discussions. In him, we come across a unique combination of scholarship (Pāṇḍitya) and literary taste (Vaidagdhya). See, for example, his comments on the following verse from *Dhvanyāloka*:

Teṣāṁ gopavadhūvilāsasuhṛdāṁ
Rādhā rahaḥsākṣiṇāṁ
Kṣemaṁ bhadra Kalindaśailatanayātīre latāveṣmanām
Vicchinne smaratalpakalpana-mṛducchedopayoge' dhunā
Te jāne jarathībhavanti vigalannīlatviṣaḥ pallavāḥ
(How do they do those bower huts, O friend,
On the bank of river Yamunā?
Those companions of the sports of cowherdesses
And those witnesses of Rādhā's amours?
Now that none will pluck them soft
To turn them into beds of love,
I am afraid that all those green leaves
Do lose their greenness and become old)

(*Dr. Krishnamoorty*)

This verse is given in *Dhvanyāloka* to illustrate the point that though insentient objects happen to be the themes of description, the attribution of sentient behaviour to them results into Dhvani Kāvya (where Rasa is principal element) and do not form Rasavad Alaṁkāra. Notice how Abhinavagupta brings out in *Locana* the implied Rasa as the principal element here.

These words are uttered by Kṛṣṇa at far away Dvārakā, when he meets a cowherd-friend coming from Vṛndāvana. The word Teṣām suggests that these bower-huts were still fresh in his mind for they did serve the cow- herdesses as their love companions in keeping secrecy, and were witnesses of his love-sports with Rādhā. At the sight of the cowherd Kṛṣṇa was at once reminded of the bower-huts on the banks of Yamunā and the love-sports The memory of Rādhā and the situation, works here as Ālambana and Uddīpana Vibhāva. They stir his latent emotion of love (Rati-vāsanā-saṁskāra). He says to himself, that as he was not in Vṛndāvana now, the green foliage would not be plucked for preparing love-beds and hence it must be now withering away. This suggests his longing for Vṛndāvana as Vyabhi-

cārī bhāva, leading the whole verse to suggest love is separation (Proṣita-Vipralambha).

His appreciative vision penetrates so deep that it touches the very core of the poet's heart. See for example, the *Locana* on the following verse:

Yā vyāpāravatī rasān rasayituṁ kācit kavīnāṁ navā
Dṛṣṭiryā pariniścitārtha-viṣayonmeṣa ca vaipaścitī
Te dve apyavalambya Viśvamaniśaṁ nirvarṇayanto vayaṁ
Śrāntā naiva ca labdhamabdhiśayana tvadbhaktitulyaṁ sukham
That fresh look of poets
whose activity succeeds in enjoying sentiments all
And that learned outlook which proceeds
Towards probing the truth of objects verily
Both the outlooks we have tried to utilise
In figuring out the world so long
And we have become exhausted in the attempt
O Lord, reclining on the sea
We never obtained in any of these
Happiness comparable to devotion to thee

(*Dr. Krishnamoorty*)

Ānandavardhana gives this verse as an example of intermingling (Saṅkara) of the figure paradox (Virodha) with a variety of suggestion known as *Arthāntara-saṅkramita vācya* (expressed content merged in the unexpressed).

Abhinava's *Locana* does not stop with explaining this Saṅkara alone but penetrates deep in the poet's heart: Vyāpāravatī . . . Dṛṣṭi—suggests that the poetic vision is instantly engaged in presenting the Vibhāvas and making the Sthāyibhāvas fit for being aesthetically relished. 'Kācit' (wonderous) suggests that the vision reveals itself (Unmīlayantī) and is quite different from the ordinary vision, hence Navā i.e. evernew, revealing the world at every instant in varigated forms. 'Dṛṣṭi' therefore, suggests 'Pratibhā'. The function of 'dṛṣṭi' is to make objects visible. But here it is said to be ever engaged in making the Sthāyibhāvas enjoyable like 'Ṣaḍava' Rasa. Hence there is Virodha alaṁkāra. However, it enriches the beauty of the ever new vision (navadṛṣṭī). Hence 'Saṅkara' of the Dhvani and

Virodha. Then there is another type of vision called 'Śastra dṛṣṭi' stated here by 'Dṛṣṭiryā . . . Vaipaścitī. The expression Tedve-apyavalambya suggests that the speaker has neither the poetic vision nor the scientist's vision but he has borrowed them from the poets and the philosophers to describe the world. The expression in the last line suggests that we have not been successful in our effort, but on the other hand we are exhausted. The word Adhiśayana' suggests that in your Yoganidrā you have known the true nature of the world. Tvadbhaktitulyam suggests that you alone know nature of the highest Self, the essence of everything. The import of the line is that we have not obtained any joy comparable to joy arising from devotion to you, let alone the identical joy.

The stanza is the utterance of the poet who began first by being a devotee of God and then out of curiosity adopted both the paths, that of poets and that of philosophers, and ultimately came to realise that the path of devotion alone was proper for him to follow as it could give him rest. (Does Abhinava here hint at Ānandavardhana's personal experience the verse being from his i.e. Ānandavardhan's pen?)

At the end of the comment Abhinava states the essence of the verse in the following words: "The happiness which results from understanding of both seen and unseen objects which are ascertained by the means of valid cognition or even that transcendental joy which consists in relishing an aesthetic experience to both these, the bliss that comes from finding rest in God is far superior and the aesthetic pleasure is only the reflection (avabhāsa) of a drop (Vipruṣ) of that mystic bliss."[9a]

The concept of Dhvani as formulated and developed by Ānandavardhana and logically advocated and finally firmly established by Abhinavagupta brought about a complete revolution in the field of Indian Poetics. Before the rise of the Dhvani theory, the classification of poetry was formal. It was based on the outer form of literary works. The literature was divided firstly as Dṛśya and Śravya. Drama was treated as 'Dṛśya' and the rest of the poetry as 'Śravya'. Then Śravya was divided into Gadya and Padya. The Padya was divided as Sargabandha and Muktaka This division was only formal. With the establishment of Dhvani theory and finally with the concept of Dhvani as the soul of poetry, the classification became logical and was based

on the Rasa concept. The poetry which had Rasa as the principal element, was termed as Dhvani Kāvya, and was treated as the best. That in which there was Rasa only playing a subordinate part, was named as 'Guṇībhūtavyaṅgya Kāvya'. This second type included the Alaṅkāras having suggestive sense. The remaining part of literature in which Rasa or Bhāva was very thinly felt or not felt at all and in which the emphasis was only on the varieties of expression, was named as Citra Kāvya and was treated as the lowest class of poetry. This has been made clear by Ānandavardhana in the third chapter of *Dhvanyālokā*.

In this respect there arises a question as to how the third form of poetry known as 'citra kāvya, could be recognised as Kāvya' at all. This question was answered by Ānandavardhana by saying that as for him, he was not in favour of recognising Citra Kāvya as a form of poetry. But he was obliged to recognise it because there arose a class of composers of such poetry who got the status of being poets. Given this position, he had to make room for such writers and their poetry in the general scheme of poetics. Here Ānandavardhana's position appears a bit compromising (Indological Papers, p. 134). But Abhinavagupta clearly states that Citra is not Kāvya at all. It has been referred in the scheme of poetics just to indicate that it is a type of poetry which should be abandoned. (Akāvyaṁ hi tat Heyatayā Upadiśyate). According to him, there are only two types, namely 'Dhvani' and 'Guṇībhūta-vyaṅgya'.

Secondly, acceptance of Dhvani theory logically established the position of Guṇa, Alaṅkāra and Sanghaṭanā in the scheme of poetical thinking and also made clear the exact distinction between Guṇa and Alaṅkāra and the position of Rīti and Sanghaṭanā.

The history of poetics shows an attempt of scholars to find out as to what was that element which made the expression beautiful; in what did the beauty of poetry rest (kāvyśobhākaradharma). At the time of Daṇḍin and Bhāmaha, the beautifying element was taken to be Alaṅkāra. Daṇḍin divides the Alaṅkāra as Sādhāraṇa and Asādhāraṇa. In the Asādhāraṇa Alaṅkāra he includes Guṇa. Vāmana led the thought further and he analysed Daṇḍin's Asādhāraṇa Alaṅkāra i.e. Guṇa and showed that among the Guṇas it was the Kānti Guṇa that was the principal Guṇa. He included Rasa into Kānti Guṇa. But

Vāmana did not distinguish between Guṇa and Rīti and Udbhaṭa said that Rīti was ultimately depending on Saṅghaṭanā. Udbhaṭa included Rasa in the Alaṅkāra 'Rasavat'; while Vāmana included it in Kānti Guṇa and Rudraṭa who came after Vāmana recognised Rasa as Sahaja Guṇa of poetry.[10] Ānandavardhana in the third chapter of *Dhvanyālokā*, considered all these various opinions together and came to the conclusion that all these scholars had a faint idea of the Ḍhvani concept, but they could not grasp the clear idea of Vyañjanā and Rasa and, therefore, could not give a clear picture of the interrelationship of all these aspects of poetry. He states it clearly in a Kārikā as:

Asphuṭa-sphuritaṁ kāvya—
Tatvametad yathoditam
Aśaknuvadbhir vyākartuṁ
Rītayaḥ saṁpravartitāḥ

So the ultimate position is that Rasa is the soul of which Guṇas are qualities. The Rīti and Saṅghaṭanā are based on Guṇa, the quality of Rasa. Guṇas do not create Rasa. They are the instruments of suggesting Rasa. Thus Rīti, Guṇa and Alaṅkāra have a place in poetry as suggestive elements of Rasa. Hence the position of Rīti as finally explained by Abhinavagupta is:

Tena Mādhuryādayo Guṇāh teṣām ca samucitavṛttyarpaṇe
yadanyonyamelanakṣamatvena pānaka iva
guḍamarīcādīnāṁ sanghātarūpatāgamanaṁ dīpta—
lalitamadhyama varṇanīyaviṣayaṁ tadeva rītirityuktam
(*Abh. Bhā*).

Thus Guṇa's Mādhurya etc. in relation to the presentation of proper Vṛtti form themselves into a unified whole (saṅghāta rūpatāgamanam) in what is called Rīti. It is interesting to note here that Abhinava, while explaining the nature of Rīti, uses the analogy of Pānakarasa—the analogy which he uses also in explaining the concept of Rasa. (Indological Papers, p. 117).

Thus Abhinava gave a final touch to the theory of Dhvani and also a definite shape and position regarding inter-relationship of the various elements of poetry as a unified whole. Abhinava's view of this concept was followed by his successors and was carried further in later period by writers on poetics.

Only in minor details, perhaps a point here or there, they added their own ideas.

Thirdly, the concept of the poetic faults was logically explained and based on the concept of Aucitya (poetic propriety). Before the rise of the 'Dhvani theory the poetic faults were only a matter of enumeration. But with the concept of Vyaṅgya Kāvya with Rasa as its soul, the theory of poetic faults was thoroughly revised. As concisely put by Mammaṭa, the revised position of Doṣa, Guṇa and Alaṅkāra was:

> Tamarthamavalambante yeṅginam te Guṇāḥ smṛtāḥ
> Aṅgāśritāstvalaṁkārā mantavyā kaṭakādivat
>
> —*Kāvya Prakāśa*

The relation of Śabdārtha and Rasa is like that of body and soul. Rasa is the soul while Śabdārtha is the body of poetry. The Guṇas which are of the nature of Druti, Vikāsa and Vistāra are directly related to Rasa as its qualities. The Alaṅkāras beautify Rasa not directly like qualities, but through the medium of Śabdārtha just as an ornament beautifies the soul through the medium of body. The faults are those which stand as hindrances in the realisation of Rasa, the general nature of Doṣa or fault being 'absence of propriety' with Rasa. As Ānandavardhana puts it: "Anaucityādṛte nānyat rasabhaṅgasya kāraṇam". Abhinavagupta has shown in a verse how the Guṇas and Doṣas are to be treated on their propriety and impropriety in relation to Rasa. After Abhinava, it was Kṣemendra who wrote an independent work on the Aucityavicāra and explained as to how Guṇa and Doṣa are based on Aucitya.

Fourthly, Abhinava clearly stated that poetry has its origin in the poetic inspiration called Pratibhā. Even though Pratibhā has been recognised by all the Ālaṅkārikas as the root cause of poetic production, the concept of Pratibhā was for the first time made clear and was thoroughly explained by Ānandavardhana and by Abhinava. That concept will be summarised in an independent section later on.

Fifth and lastly, Abhinava showed how the Vyañjanā Vyāpāra the realisation of Rasa, and the whole poetic activity is a continuous process from production of poetry to the realisation of its aesthetic effect. At one end of the activity, there is

the poet's mind filled with aesthetic spirit ready to be expressed in words, and at the other end, there is the Sahṛdaya who is in readiness to relish the aesthetic effect of poem. Abhinava calls it Kavi-sahṛdayākhyasārasvatītatva i.e. the essence of speech revealed and realised in the form of Kavisahṛdaya as one unit[11] for both of them require Pratibhā. Without Pratibhā, poet cannot produce, and without Pratibhā the reader cannot realise Rasa.

(ii) *Abhinavagupta's Philosophy of Music*

Abhinavagupta has been mentioned by Śārṅgadeva, the author of *Saṅgīta-Ratnākara*, as a great authority on Music. Madhurāja Yogin depicts him in the Dhyānaślokas as playing on the Nādavīṇā and giving instructions in music to his disciples. It is, therefore, necessary to write a few words regarding what he says about the art of music, as we are dealing with his Aesthetic thought. As a matter of fact I am not competent enough to write about Abhinava's contribution to Music as I am totally ignorant of that Art. However, I may be able to acquaint the reader with a few philosophical points about music on the basis of some references to it found in *Tantrāloka*.

The music is concerned with sound, both articulate and inarticulate. Abhinava writes about both of them on the basis of what 'Śaivāgamas' say about the ultimate source of sound. The Śaiva philosophy says that the entire universe is related to the Ultimate in the same way as the external object is reflected in the mirror. The Ultimate is unity in multiplicity. It is an insoluble unity of Prakāśā (light of consciousness) and Vimarśa or Svātantryaśakti. The universe is broadly divisible into two viz. (i) Vācya, and (ii) Vācaka. The expressive sound is Vācaka and that which the sound stands for is Vācya. The Vācya and Vācaka stand in an indivisible relation (vācya-vācaka saṁbandha). The Vācya is essentially of the nature of Prakāśa and Vācaka is of the nature of Vimarśa.

We have seen while discussing about aesthetic experience that when the motive is purely aesthetic, i. e. when the subject is free from individuality, the objects are reflected in the universalised soul just to produce a stir in it and bring to predominance its Ānanda aspect which becomes a matter of relish. This is exactly what happens when an aesthete hears the sweet music. Even in ordinary life when a sweet note of a song falls

on our ear, or our skin experiences a touch of sandalpaste, etc. and we get identified for a moment with that experience, our heart feels a stir. That stir is due to the rise of Ānandaśakti. It is because of the experience of this stir of Ānandaśakti that the subject is said to be a man of taste. As stated by Abhinavagupta:

> Tathā hi madhure gīte
> Sparśe vā candanādike
> Mādhyasthyavigame yāsau
> hṛdaye spandamānatā
> Ānandaśaktiḥ saivoktā yataḥ sahṛdayo janaḥ (T.A. II. 200).

The aesthetic experience from music is the experience of bliss (Ānanda) at the transcendental level.

In the case of Vācyavācakabhāva, the Prakāśa dominates in the case of Vācya while Vimarśa dominates in the case of Vācaka. As manifestor of letters, the Vimarśaśakti is termed as 'Parā Vāk' (citiḥ pratyavamarśātmā Parā Vāk svarasoditā). This Parā Vāk which is the same as Vimarśa, is termed as 'Para Nāda' in the context of music.

The Parā Vāk or Para Nāda is in the state of identity with Prakāśa or consciousness. When it manifests itself, it does so in three successive stages, called Paśyantī, Madhyamā and Vaikharī in succession. In the gross sound, we find the unity of all these three stages.

The Parā Vāk (or Para Nāda) is in the perfect identity with the expressible idea (or expressible sound). In the stage of manifestation, there is a gradual rise of distinction. In the first step of modification, the distinction is very subtle, so that there is faint awareness of the sound as distinct from idea. This stage is called Paśyantī. In the next step, there is simply mental awareness of the distinction. It is called *Madhyamā* for it is a step standing between Paśyantī and Vaikharī (gross sound). In the third step, the physical distinction of sound from the idea or thought becomes clear, because the sound is physical as produced through the speech organs in the body. It is called Vaikharī. because gross sound is generated from the body (vikhire śarīre bhavā vaikharī). This concept of the three stages in manifestation of Parā Vāk applies both to the origin of basic speech as well as music.

Now the musical sound is inarticulate in so far as it is not related to idea or thought. Though produced by passing of air through different spots in the organ of articulation, the musical notes are treated as inarticulate, for they do not involve clear pronunciation of letters. The beauty of musical sweetness of *ālāpā* (extension of notes) depends upon the absence of the division of sound by letters.

Each of the stages viz. Paśyantī, Madhyamā and Vaikharī in case of music has three forms. The musical note is either gross (Sthūla), subtle (Sūkṣma) or transcendental (Para). The musical notes in their extension i.e. 'Ālāpa' are of the form of Sthūlā Paśyantī.[12]

The notes are sweet because they are not articulate, for it is the articulation that produces division.[13] Hence it is clear that musical notes are in close relation with 'Para Nāda' as they belong to Paśyantī stage. Hence the concentration on musical notes raises the hearer to the transcendental level. At this level the experience is that of Para Nāda. It is for this reason that music is termed as Nādabrahma. 'We have already seen in the context of Rasa that Vimarśa, Ānanda and Parā Vāk are the aspects of the Ultimate. The stage of Para Nāda is the same stage as Parā Vāk. Hence experience of bliss at the stage of Para Nāda is that of Vyatireka Turyātīta.

The musical notes coming from the source are Sthūla Paśyantī while the notes coming from the musical instrument are Sthūlā Madhyamā.[14]

The subtle (Sūkṣma) form of Paśyantī and Madhyamā belong to the psychological process involved in the production of musical notes. They belong to the Icchā stage of the Cit (i.e. cidānanda icchā jñāna kriyā) as explained by the Śaiva. But the musical notes in their transcendental form are all in the state of unity with Śiva.

The artistic beauty of a piece of art is essentially the harmonious unity of the contents of that piece of art. *Avibhāgaikarūpatvaṁ Mādhuryam* as Abhinava put it. In drama and poetry it is the harmonious unity of Vibhāva, Anubhāva, Vyabhicāribhāva and the suggested Sthāyin. In the vocal and instrumental music, it is the harmonious unity of the notes produced by human organs of speech and the musical instrument that makes the music beautiful. The power of music to

attract the human heart springs from this unity as also the power of poetry lies in the Saṁyoga of the contents of poetry. The Vimarśa Śakti manifesting itself through the music is called Para Nāda while the same manifesting through poetry is called *Parā Vāk* or Parā Vaṇī.

Abhinavagupta has pointed out the four stages which the creative power of the poet passes through, in the four couplets, each one standing as the closing verse of each of the four chapters of the *Dhvanyālokā-Locana* respectively. Taken together, they read as follows:

Yadunmīlanaśaktyaiva viśvamunmīlati kṣaṇāt
Svātmāyatanaviśrantāṁ vande tām pratibhāṁ parām[1]

Prājyaṁ prollāsamātraṁ sat bhedenāsūtryate yayā
Vandebhinavaguptohaṁ paśyantīm tamidam jagat[2]

Āsūtritānām bhedānām sputatāpattidāyinīm
Trilocanapriyāṁ vande madhyamāṁ parameśvarīm[3]

Sphutīkṛtārthavaicitryabahiḥprasaradāyinīm
Turyām śaktimahaṁ vande pratyakṣārthanidarśinīm[4]

(1) I bow down to *Parā Pratibhā*, who is at rest in her own abode and at whose waking up the whole universe rises up in a moment; (2) I, Abhinavagupta, bow down to her who arranges or manifests the distinctions as they come up and perceives them (Paśyantī) as one whole called world, (3) I bow down to that beloved of Śiva i.e. Śakti (*Madhyamā*) who brings to clarity the different forms which have been woven together to make one whole; and (4) I bow down to that fourth stage of Pratibhā which after the various forms have been beautified shows them forth in the outer world, as different from herself (Vaikharī).

These four verses point to the four stages in the poetic creation. The poet appears to move along with us in this ordinary world of ours, experiencing with us the joys and sorrows of the worldly life. But because he possesses a pure heart i.e. the mind unaffected by individual considerations of a worldly man, he is in a position to receive the worldly affections in an un-individualised state. Therefore, those worldly experiences also appear to him as in pure state (Sādhāraṇībhavana) and they rest in his mind in the form of Saṁskāras.

This state of the poet's mind is transcendental. The impressions of worldly experiences of this stage lie in rest unstirred and become one with his personality.

When he desires to look at them from this transcendental stage, that part of his personality which he desires to look at, becomes the object of his perception. His personality (ahantā) becomes the object of his perception (idantā). Thus the poet's personality has two aspects; namely (i) that which is restful in the universalised subject and the other (ii) when the same becomes the object of his perception. Thus the Parā Vāk, or Parā Pratibhā as it is called in the above verse 1, which was not different from the Self, has now become the object. It should be remembered that, at this stage, the perceiver and the perceived are the same factually, but conceived as two viz. subject and object. What had rested in him as his own self, now moves before him as his object of perception. The Pratibhā at the stage of rest in oneself is named as Parā Vāk and the same Pratibhā viewing her own Self as an object is termed as 'Paśyantī'. As this i.e. viewing itself as an object goes on, various distinctions or the elements, which are parts of the whole, become clear to her. This is the level of 'Madhyamā'. It should, however, be remembered that even at this stage, the subject and object are on the same plane (samānādhikaraṇa) even though the subject views the object as different from itself. But at the fourth stage i.e. 'Vaikharī', the speech (Vāk) comes out in the form of gross word and is heard by others as one separate from the subject.

Thus the power which is termed as Para Nāda in the context of music is termed as Parā Vāk in the context of speech. Abhinavagupta terms the same power as Pratibhā in the context of poetic creation. We many times hear such statements as Prajñā navanavonmeṣaśālinī pratibhā matā', 'Pratibhā pūrvajanmopārjitaḥ saṁskārah kaścit', etc. To grasp the import of these and similar statements, it will be proper for us to go deeper in the subject of Pratibhā. Let us then turn to that topic.

(iii) *Pratibhā*

Abhinava has referred to the topic of Pratibhā in various contexts, such as mystic, religious, metaphysical and aesthetic.

The discussion appears at various places in the *Tantrāloka* and *Pratyabhijñāvimarśinī*. We shall deal with the metaphysical aspect of Pratibhā first on which is based the aesthetic aspect. We shall mainly notice it from the point of view of Pratyabhijñā.

To start, it will be well for us to recall certain important points in monistic Śaivism which we have read in the third chapter. The monistic Śaiva admits the all-inclusive consciousness which he calls Maheśvara. Maheśvara is free to unite or separate various cognitions at will (svātantryaśakti) which is characterised by his three powers of perception (jñāna), remembrance (smṛti) and differentiation (apohana). These powers rest in the universal consciousness. They have their being as one with the universal consciousness which is free to make use of them at will, separately or jointly, or to merge them in itself, so that they lie in identity with him.

The consciousness of objectivity is an undeniable fact, whether it (the objectivity) is related to perceptual, or remembered or an imagined object. What is this consciousness of objectivity? It has two elements in it: (1) there is a means of knowledge (pramāṇa) which is really an extrovert light of consciousness called Buddhi or Citta; (2) then there is its affection i.e. the reflection of the external object in case of Pratyakṣa, or reflection of the internal object in case of memory or imagination. This consciousness of objectivity is technically called Pratibhā.

This consciousness of objectivity has no independent being. It is the introvert light of consciousness on which it depends. This introvert light of consciousness meets the extrovert light in Buddhi and controls it (extrovert light). The introvert light, which is the controlling one, is the light of Maheśvara who has a free mind (citiḥ svatantrā) that manifests the entire objectivity including dream and imagination. This is the imaginative mind of the poet which pictures configuration of the elements which are presented in a poem. He has also a free will for he is said to manifest the universe like that of a Yogin

The word 'Pratibhā' comes from the (Prati+bhā). The root *bha* means to shine, but 'pratibhā' means 'to shine to'. The indeclinable *Prati* is here in the sense of 'Lakṣaṇa' (indicative mark or effect) and the word 'Pratibhā' which means *pratibhāti*

indicates that the object shines to the subject and has not the independent light of its own. Its light is there as related to the light of the poet's free mind. This is supported by a statement from Kaṭhopaniṣad also which is :

"Tameva bhāntam anubhāti sarvaṁ
Tasya bhāsā sarvamidaṁ vibhāti"

This whole objective world shines only as related to the Brahman. It shines by His (Brahman's) light. The word used here is *anubhāti* instead of 'pratibhāti'. The indeclinables 'anu' and 'prati' stand here in the sense of 'Lakṣaṇa' (indicative mark or effect) as mentioned by Pāṇini.[15] So according to Upaniṣad also the objectivity does not shine independently and that its shining rests on the shining of 'Ātmā' or 'Brahman' or Reality.

At this point, a question crops up. Reality is one. Wherefrom does the plurality that shines in the temporal and spatial relation come? The reply of Pratyabhijñā is that it is the freedom or Svātantryaśakti of Maheśvara or Atmān with whom it is identical according to the maxim *śakti-śaktimatorabhedaḥ* that manifests the innumerable varieties of object, which differ in form and action and, therefore, appear in a temporal or spatial order as separate from himself. Pratibhā, therefore, is extrovert light of consciousness affected by variety of objects in a temporal or spatial order in the same way as the mirror is affected by the object reflected in it.

Now Pratibhā in its manifested form appears to have temporal or spatial succession (krama). but in itself it is without any succession (akrama). Again the consciousness of the objectivity presupposes the mental activities of organising the sensations into a whole to distinguish them from one another and to relate these wholes to one another to form a bigger whole which figures before the mind's eye. These are the functions of the introvert aspect of mind, called as 'pramātā' i.e. the subject. This mind is free (svatantraḥ kartā) and in itself it is pure subjective consciousness free from all limitations of time, space etc. To such a subject, the entire objectivity shines and to it is necessarily related

Abhinava says that 'Pratibhā' as a consciousness of objectivity is a fact of every body's experience. But the introvert light

of consciousness in relation to which Pratibhā is 'Prati-bhā generally not taken into account while speaking on 'Pratibhā'. The reason is that the speakers are ignorant of that. The purpose of discussion of Pratibhā in Pratyabhijñā is primarily to draw attention of the subjective basis of objective consciousness.

Now, if we take Pratibhā not in isolation from pure subjectivity, i.e. the introvert light of consciousness on which it depends and rests as identical with it, and if we remember that the objective consciousness cannot be without selection, organising and differentiating sense data, and that the external objectivity is nothing but the thought of universal mind and also that the individual mind is essentially the universal, then Pratibhā is in reality Maheśvara, as Utpalācārya says in *Pratyabhijñākārikā*:

Yā caiṣā pratibhā tattatpadārthakramarūṣitā
Akramānantacidrūpaḥ pramātā sa Maheśvaraḥ

According to Pratyabhijñā, Ultimate reality is both-transcendental and immanent. In its transcendental (viśvottīrṇa) aspect it is termed 'Anuttara'. In its immanent (viśvamaya) aspect, it is Maheśvara from the metaphysical point of view. It holds that the experience which the individual has, is really the experience of the Universal and that *pratibhā* is the same as *Sadvidyā* in grasping the reality as it is i.e. as non-different from the Self.

In the discussion of the metaphysical aspect of the 'pratibhā', we have referred to the *Svātantryaśakti* (free mind) of Maheśvara. In the aesthetic concept, it is the free mind of the poet, as stated by Ānandavardhana in the following verse as:

Apāre kāvyasaṁsāre kavirekaḥ prajāpatiḥ
Yathāsmai rocate viśvam tathedam parivartate

The Prajāpati creates this world of ours. The poet also creates his own world for us. For the creation of an effect, we require material from which a thing is to be created and also an instrument for creating it. For example: even though we have the necessary skill to create an earthen pot, we cannot do it unless we have clay (material cause) and the potter's wheel (efficient cause). Even the Prajāpati, i.e. Brahmadeva who has created the world requires for creation of the world the material cause in the form of atoms and the effects of *karma* as the

efficient cause. But look at the creation of the poet. He requires nothing else than his own capacity to create the poetic world. Such is the unique nature of the creative power of the poet that he manifests his world on the substratum of his own will. As Kṣemarāja states in *Pratyabhijñāhṛdaya*: "*Citiḥ svatantrā viśvasiddhihetuḥ Svecchayā svabhittau viśvamunmīlayati.*" In short, the poet manifests himself in the form of the poetic world. He is not dependent upon any other thing except his own poetic genius. This independence (svātantrya) of his willpower is termed as Pratibhā in the context of the poetic world.

In the context of poetic creation, the word used is 'Pratibhā' in the context of Maheśvara manifesting himself the word used in *Parā Pratibhā*. This metaphysical concept of 'Parā' (i.e. Parā Vāk, Parā Śakti) as 'Pratibhā' seems to have been the origin of poetic concept of Pratibhā (poetic genius). The Kavi Pratibhā holds within itself all the poetic ideas. Parā Pratibhā holds within itself an endless variety of the objects of manifestation. The Kavi Pratibhā has a capacity to build up by imagination the constructs that are entirely new; the Parā Pratibhā is recognised to be able to manifest the universe every time in new form. Both the poet and Maheśvara manifest their respective worlds according to their own will. While Ānandavardhana says. "*Yathāsmai rocate viśvam tathedaṁ parivartate*" Kṣemarāja, a Śaiva monist says, "*Sā svecchayā svabhittau viśvacitrem unmīlayati*" Abhinavagupta defines Parā Pratibhā as:

Ananyāpekṣitā cāsya viśvātmatvaṁ prati prabhoḥ
Tāṁ Parāṁ pratibhāṁ devīṁ sangirante hyanuttamām

As a matter of fact, the discussions in the *Tantrāloka* are meant for the rise of this power of Pratibhā in the aspirant. (Tataḥ prātibhasamvittyai śāstraṁ asmatkṛtam tvidam—Abhinava).

Abhinava's concept of Pratibhā from the aesthetic point of view is based on the metaphysical aspect of it. Abhinava calls the poetic Pratibhā as *Navanavollekhaśālinī prajñā*. This power of new creation arises at the level of *śakti* as Jayaratha points out while commenting on *Tantrāloka* X. 143. In his commentary on the 'Bhāvika' and 'Sūkṣma' Ālaṅkāras in Ruyyaka's Alaṅkārasarvasva, Jayaratha says that these figures are based on *vyaṅgyavyanjakabhāva* and they come out from the poet's pen

when he is at the stage of *Vidyeśvara* which is the same as *Sadvidyā.* Secondly. we have seen that metaphysical Pratibhā is the product of "Svātantrya Śakti". Abhinava also refers to poetic freedom in a verse (See infra, p. 40). These two points show as to how his aesthetic concept of Pratibhā is in keeping with his metaphysical conception.

Abhinava has not discussed at one place his aesthetic concept of Pratibhā as he does its metaphysical aspect. He has explained it at different places in his Locana on *Dhvanyālokā*, and *Abhinava Bhārati.* Then again he refers to Bhaṭṭa Tauta, his teacher of Nāṭyaśāstra, on the subject of Pratibhā. We get an idea of Abhinava's concept of Pratibhā from the aesthetic point of view by collecting all these statements together. It can be summarised as follows.[16]

Pratibhā according to Ānandavardhana is that power which produces a poetic work throbbing with the suggestive meaning. It is on account of this power that the poet is recognised as a great poet (Mahākavi). Pratibhā is necessary not only for the poet to produce a poetical work, but it is equally necessary for the aesthete also to grasp the suggested meaning of the poem. It is possible only for the man gifted with Pratibhā to visualise the suggested meaning. Pratibhā is not simply a matter of inference but direct experience. It is the subjective experience, got by forgetting one's individuality and entering into what is presented by the poet; the situation which is not to be perceived objectively. Abhinava following Bhaṭṭanāyaka, compares this experience with cow's milk which flows from the udder on account of her affection for the calf Pratibhā in a poet is that type of inspired capacity (buddhi) which produces flawless and beautiful new aesthetic situations which can be grasped by the aesthete not by his reasoning power but only by getting merged into it through identification with the focus of situation. Hence the experience of the power of poetic production is secured by the aesthete not by inference but by experiencing in himself what is directly presented.

Pratibhā is a poetic power which is responsible for producing poetry. It is also a power of imagination which is capable of building new beautiful constructs.

It is the faculty which produces new aesthetic configurations that would give rise to the aesthetic experience. It manifests itself

in innumerable forms giving rise to a variety of suggested meanings in the presentation even of familiar themes. It introduces new suggestions in old themes and makes them new just as the same old trees take new charm with luscious foliage under the influence of spring.

It is pertinent in this context to dwell a little on Abhinavagupta's concept of Pratibhā and its functioning mode. Pratibhā, he says, is such a capacity of intellect as can visualise new constructs (Apūrvavastu nirmaṇaksamā prajñā). The presence of such a vision is felt in production of a Kāvya brimming with beauty under the spell of blissful aesthetic spirit (Rasāveśya Vaivaśya sundara kāvya nirmaṇakṣamatvam). The poetic vision is in no way like an oridinary vision. It is constantly engaged in presenting Vibhāvas etc. through proper descriptions and ends in sentence structure (Saṅghaṭanā) which results in suggesting such a mental state as is aesthetically relished by a reader of sympathetic heart. The vision instantly flashes in such readers heart (and does not remain a matter of inference). It is because of the gift of such a creative faculty that the poet can rise to the status of Mahākavi.

The functioning of Pratibhā has its start at the blissful state of the poet's mind (Rasāveśa) and realises its completion in filling the reader's heart with the same kind of bliss (Rasāsvāda). Rasa is thus, the first and foremost aesthetic canon. At poet's end the Pratibhā functions as creative faculty; at reader's end it functions as appreciative taste. These two ends meet to form a complete whole through the life like Varṇanā (presentation) termed as Kāvya.

We have dealt with the metaphysical and aesthetic concept of Pratibhā somewhat extensively. However, the study of the concept does not end here. Abhinava deals also with the religious and mystic concept of it. Our discussion on Pratibhā will not be complete unless we refer to them also.

From the mystical point of view, Pratibhā is a spiritual power which makes its possessor rest on Śiva, the 'Highest Light', and enables him to realise the entire objectivity to be nothing other than Śiva. This Pratibhā (mystic) may be dim in the beginning in some cases. But it becomes bright by instruction and initiation from the teacher, performance of ritual; performance of Yoga etc. These things make the Pratibhā grow bright

just as a puff removes ashes from over the cinders and makes them shine brightly or just as water and manure bring about the full development of the seed into a full grown tree.[17]

Pratibhā in religious context is identical with *Svātantryaśakti*. It manifests itself in the form of twelve goddesses which are treated to be objects of worship in the Krama system and also other forms of goddesses recognised by other systems to be worshipped for realisation of different purposes. These religious practices bring about manifestation of Pratibhā known as *Sāṁsiddhika-jñāna*. It removes the impurity called *Māyīya mala*.

Bhartṛhari also writes some verses about Pratibhā in *Vākyapadīya*. According to him, Pratibhā takes different forms at different levels. In the case of living beings including cattle and birds, it takes the form of instinctive behaviour. At the human level, it appears in the form of the direct grasp of language meaning (Vākyārtha). It also takes the form of inner voice of conscience in advanced individuals. In all these cases it is the same Śakti that works at different stages of the development of life and helps a person to reach the goal of realisation of Śakti. From the stage of instinct to the Śiva stage of mystic experience Pratibhā helps the man to enter into higher and higher planes. In this path, the poetic, Pratibhā has its own place. It helps the man to relish the same Rasa for which Yogins take to hard penance, while the poet as well as the reader relishes it without going through the hardships of penance. As Abhinavagupta puts it in Locana:

"Vāgdhenurdugdha ekam hi rasam yad bālatṛṣṇyā/
Tena nāsya samaḥ sa syāt duhyate yogibhirhi yaḥ//
(Quotation from Bhaṭṭa Nāyaka)

The Marathi Saint poet Jñāneśvara also presents the same thought in a beautiful expression as under:

"Taisā manācā māru na karitā/
Āṇi indriyāṁ dukkha na detā/
Yetha mokṣa ase āyitā/
Śravaṇācimājī// (*Jñāneśvarī*: 4-223)

(Without putting any curb on the mind, and without putting organs to pain, here (in poetry) you relish the bliss of Mokṣa, readymade, simply by giving an audience).

Pratibhā raises an individual from the level of individuality to the state of *Sad-vidyā*. In that state he is known as *Śaktitattva*. If the person does not descend from that level of *Sad-vidyā* (*śakti*) he is liberated and becomes Śiva. To quote Abhinava:

Sa eva pratibhāyuktaḥ śaktitattvaṁ nigadyate
Tatpātāveśato muktaḥ Śiva eva bhavārṇavāt
—(*T A. Ah* XIII. 118)

CHAPTER VI

Abhinavagupta's Influence on Later Writers

A writer of the status of Abhinavagupta was bound to influence contemporary society and also to be a source of inspiration to those who came after him in the field. We have seen in the first chapter that Abhinava by his penance and scholarship had impressed the scholars of the different Śaiva sects of that time so much that he was accepted by everyone as the Ācārya of all the Śaiva sects. His disciples and students took inspiration from him to write in the field of philosophy, Tantra and poetics and make his thoughts more explicit by writing commentaries on his works, as well as by making their own contributions. For getting a broad idea of the attempts of his pupils and the writers that followed, we divide this chapter into two parts:

(A) those who were influenced by him in the field of Philosophy and Tantra, and

(B) those who were influenced by him in the field of music and poetics.

(A) *Later writers influenced by Abhinavagupta in the field of Philosophy and Tantra:*

1. Kṣemarāja : Among the writers influenced by Abhinavagupta Kṣemarāja comes first in chronological order. He was a direct disciple of Abhinavagupta. He has been mentioned in the Dhyānaślokas written by Madhurāja Yogin, as sitting at the feet of Abhinava along with other pupils and taking down on paper every word that Abhinava spoke. Abhinava also mentions him as one of those pupils at whose request he was inspired to write *Tantrāloka*. Kṣemarāja was perhaps Abhinava's cousin also. According to Dr. Pandey's surmise, Kṣemarāja was the son of Vāmanagupta, the uncle and one of the teachers of

Abhinava. Kṣemarāja calls himself as *Pādapadmopajīvin* of Abhinavagupta suggesting that he was in constant service of Abhinava. Being Abhinava's pupil, he was a younger contemporary of Abhinava and we can safely place him in the first and the second quarters of the 11th century A.D.

Dr. Pandey has noted 16 works written by Kṣemarāja of which *Pratyabhijñāhṛdaya* is most popular even today as the best and authentic primer of Pratyabhijñā philosophy. It consists of the 'sūtras' and his own 'vṛtti' on them. His 'Svacchandodyota' and 'Netrodyota' are commentaries on *Svacchandatantra* and *Netratantra* respectively. Another work of his is *Spandanirṇaya* which is his commentary of the famous *Spandakārikā.* Kṣemarāja had written a commentary on the Locana of Abhinavagupta called 'Dhvanyālokalocanodyota'. This work, however, has not been available so far. Thus Kṣemarāja like his teacher Abhinava, wrote on all the three branches, viz. Tantra, philosophy and poetics. He might have composed *stotras* also, as he refers one of them in the words *Yaduktaṁ mayaiva Svastotre*.

2. *Madhurāja Yogin* : Madhurāja was a devoted disciple of Abhinavagupta. We have referred to his *Gurunāthaparāmarśa* and 'Dhyānaślokāḥ' in which we get some facts of his personal history. He mentions that in the Saptarṣi year 4167 he was 80 years of age. That means in the year A.D. 1014-15 (the year of the completion of Īśvarapratyabhijñā Vivṛtivimarśinī), Madhurāja was 28 years of age. It is, therefore, clear that he was present at the great congregation of spiritualists in which Abhinava was recognised as the head of Śaiva sects. In his *Gurunāthaparāmarśa*, Madhurāja refers to this congregation. His pen-picture of Abhinava which he drew in the *Dhyānaślokāḥ* is perhaps based on his experience. In his *Svātmaparāmarśa* he has given some idea of his life in the last some years, after he became a Śaiva Yogin. The name Madhurāja Yogin was given to him after he became an ascetic. His earlier name was Bhaṭṭakṛṣṇa.

He has not mentioned any commentary of his on Abhinava's writings, but the personal information which he gives in 'Svātmaparāmarśa' makes it quite clear that he took Abhinava's philosophy of monistic śaivism to other parts of India as far as Madura. That is why we find Maheśvarānanda alias Gorakṣa,

a resident of South, writing *Mahārthamañjarī* in the 12th century.

3. *Yogarāja* : He was a pupil of Kṣemarāja who was in possession of the tradition. He wrote a Vivṛti on the *Paramārthasāra* of Abhinavagupta. He belonged to the second half of the 11th century. At the time when he was writing his commentary, he had renounced the world and was living as an ascetic at Vitastapurī in Kashmir. This commentary was written from the point of pure monism.

4. *Subhaṭadatta* : He was the first known commentator of Abhinavagupta's *Tantrāloka*. His commentary was called Vivṛti or Vivaraṇa. It is not available. We learn this from Jayaratha's Viveka on *Tantrāloka*. Jayaratha says that his initiation in Śaivism was performed by Subhaṭadatta.

5. *Jayaratha* : He is the famous commentator of *Tantrāloka*. The name of his commentary is 'Viveka'. *Tantrāloka* along with Jayaratha's Viveka is printed in the Kashmir Sanskrit Series in twelve volumes. He flourished in the closing years of 12th and the beginning of 13th century. At the end of his Viveka, he gives some personal information about himself. He was a younger contemporary of the King of Kashmir named Rājarāja. Rājarāja was probably the same as Jayasiṁha (circa A.D. 1200). It was because of his encouragement that Jayaratha studied *Tantrāloka*. He was initiated in Śaivism by Subhaṭadatta. His teacher in Śaivism was one Kalyāṇa. One Śaṅkhadhara was his teacher in other branches of learning. His father was Śṛṅgāraratha who was a Minister of Rājarāja. Jayaratha was a *Jīvanmukta*.

Like Abhinavagupta, Jayaratha also wrote both on Śaivism and poetics In his Alaṅkara Vimarśinī which is a commentary on Ruyyaka's Alaṅkāra Sarvasva, he explains the Bhāvika and Sūkṣma Alaṅkāras on the basis of Śaiva concepts of 'Vidyeśvara' in Pratyabhijñā. Likewise, he touches many concepts of poetics in his Viveka on *Tantrāloka*. His known works are (i) *Tantrāloka-Viveka*; (ii) *Alaṅkāra Vimarśinī* and (iii) *Alaṅkāroddharaṇa*.

6. *Bhāskarakaṇṭha* : He is the writer of a commentary called *Bhāskarī* on Pratyabhijñā Vimarśinī. Bhāskarakaṇṭha is a writer of the 15th century A.D. He belonged to the Dhaumyāyana Gotra. His father's name was Avatārakaṇṭha and his

grandfather was Vaidyutakaṇṭha. His teacher's name was Kaula Narottama. Apart from Bhāskarī, he wrote the following works :

(i) Sanskrit translation of *Lalla vāka*, a work written in the 14th century in the old Kashmiri language by a woman.
(ii) A commentary on *Yogavāsiṣṭha* from the Śaiva point of view.
(iii) *Hareśvarastava*—written on the occasion of his visit to Hareśvara temple in Kashmir.

Dr. Pandey has published *Pratyabhijñā Vimarśinī* along with *Bhāskarī* an English translation in three volumes, with the History of Śaivism in the introduction. He points out the importance of Bhāskarī in the words: "It is a learned commentary and gives a traditional interpretation of Abhinava's text. Although it presupposes sufficient previous study of the Śaiva literature of Kashmir, on the part of the reader in order that he may be able to understand it, and needs elaboration, yet in view of the fact that the tradition about Pratyabhijñā literature, is well nigh dead, a proper understanding of Abhinava's Vimarśinī is extremely difficult without its help." (Abhinavagupta, p. 264)

7. *Maheśvarānanda alias Gorakṣa :* In the country of Cola lived one Gorakṣa, a son of Mādhava. He was a staunch follower of Abhinava. He wrote a work called *Mahārthamañjarī* in which he frequently quotes Abhinavagupta. He was also interested in poetics and had carefully studied *Dhvanyāloka* and *Locana*. His knowledge of self he attributed to the study of the Pratyabhijñā. His original name was Gorakṣa. He was named Maheśvarānanda by his teacher on account of his spiritual attainments. The work, *Mahārthamañjarī* consists of original Kārikās in Mahārāṣṭrī dialect and his own Sanskrit commentary on it. The work quotes from Abhinava's works and also from *Pratyaqhijñāhṛdaya* of Kṣemarāja. Dr. Pandey puts him in the 12th century A.D. In the *Mahārthamañjarī*, he tries to make a synthesis of the three systems: Krama, Kula and Pratyabhijnā. This book like *Pratyabhijñāhṛdaya* of Kṣemarāja has earned publicity and popularity among the students of Śaivism.

Thus it appears that there were writers on Śaivism not only

in Kashmir, the land where Pratyabhijnā originated, but also in the distant lands like Cola in Deccan. Maheśvarānanda clearly mentions that the tradition has come to him from the North calling it by the name *Auttarāmnāya*.

8. *Madhavācārya:* Mādhavācārya, the author of *Sarvadarśanasaṅgraha*, states that his summary of Pratyabhijñā is based on the writings of the Śaiva Ācārya Abhinavagupta. Madhavācārya was a contemporary of the kings of Vijaya Nagara. So we can definitely say that the influence of Abhinavagupta was felt by the Śaiva writers till the middle of the 16th century, not only in Kashmir, but even in other parts of India as far as Cola in South.

However, the position today is quite different. So far as the ritualistic part of Abhinava's writings is concerned, Abhinava's *Tantrāloka* is still treated as authority and is referred to in respect of the rituals performed in Brahmin families. However, the study of Pratyabhijñā philosophy, as Dr. Pandey puts it, is practically dead for want of powerful exponents of that system, in the very land of its origin.

Writers on Music and Poetics Influenced by Abhinavagupta

In music, the *Saṅgīta Ratnākara* of Śārṅgadeva mentions that Abhinava was one of the great authorities on the science of music.[1] In poetics, Abhinava is still referred to as the final authority on the subjects of Dhvani and Rasa. Except Mahima Bhaṭṭa, who did not recognise Dhvani and included it in *anumāna* and Rāmcandra and Guṇacandra, the authors of *Nāṭya Darpaṇa*, who treated Rasa as *sukhaduḥkhātmaka*, all the writers on poetics accepted Abhinava's concept of Dhvani and Rasa as the final word. And if we find them differing from him, that is only in matter of detail, a point here or a point there. It is not necessary to give here chronologically the names of all the writers in poetics who came after Abhinava. We shall just mention here a few of them who have tried to give systematic shape to the Abhinava's theories of Rasa and Dhvani.

1. *Kṣemarāja* : We have earlier referred to his Uddyota on the *Dhvanyāloka* and *Locana*. Unfortunately, this work is not available.

2. *Kṣemendra* (11th century): He studied poetics under Abhinava[2] and was a younger contemporary of Kṣemarāja. He flourished in the first half of the 11th century for he mentions the date of his work *Samayamātṛkā* as A.D. 1050 and that of the *Deśāvatāracarita* as A.D. 1060. He has written many works.

He wrote two works on poetics, one is *Aucityavicāracarcā* and the other is *Kavikaṇṭhābharaṇam*. The *Aucityavicāracarcā* deals with the theory of Aucitya in poetics. The concept of Guṇa and Doṣa in poetry is based on the concept of Aucitya (Propriety). The place of Aucitya was already clearly stated by Ānandavaradhana in the Kārikā:

Anaucityādṛte nānyat
Rasabhaṅgasya kāraṇaṁ
Aucityaikanibandhastu
Rasasyopaniṣat parā

There is no cause of break in poetic relish except Anaucitya (impropriety). The greatest secret of Rasa lies in observing the sense of propriety (Aucitya) in a poem.

Kṣemendra has explained the importance of Aucitya in following words:

Kaṇṭhe mekhalayā nitambaphalake tāreṇa hāreṇa vā
Pāṇau nūpurabandhanena caraṇe keyūrapāśena vā
Śauryeṇa praṇate, ripau karuṇayā nāyānti ke hāsyatāṁ
Aucityena vinā ratiṁ pratanute nālaṅkṛtirno guṇaḥ

Who will not be an object of ridicule if he decorates his neck with 'mekhalā' (girdle) and who ties a beautiful necklace round his waist or one ties a 'nupura' (anklet) on the hand and a 'keyūra' (armlet) round the ankle? Who will not be laughed at if one shows valour to one who surrenders, and mercy to one who attacks? The truth is that neither the Guṇas nor the Alaṅkāras become relishable, if they are not used with propriety.

The other work viz. *Kavikaṇṭhābharaṇam* is of the nature of training to budding poets (Kaviśikṣā). It advises the aspirants to follow certain modes to sharpen and polish the poetic faculty possessed by them. It also lays down certain methods of medita-

tion on a Mantra to propitiate the Goddess of Speech. It also deals with modes of study and practice to make the poetic expression striking and suggestive.

3. *Mammaṭa* (circa A.D. 1100). Mammaṭa's *Kāvyaprakāśa* is a standard textbook of Sanskrit poetics. He is a staunch follower of Abhinavagupta and Ānandavardhana, in respect of Rasa and Dhvani theories. He has summarised the Rasa theory very precisely by using Abhinava's words from *Abhinavabhārati*. In his treatment of Dhvani, he has defended it and replied to the criticism of those who came after Abhinava such as Mahimabhaṭṭa. He has also written a small work called *Śabdavyāpāravicāra* in which he establishes Vyañjanā as an independent *vyāpāra*. The main topics of the poetics are systematically arranged by him in *Kāvyaprakāśa* and the system which he laid down became standard for the later writers. *Kāvyaprakāśa* gives such an acquaintance of the theories propounded by Ānandavardhana and Abhinava that its author Mammaṭa was recognised by the later writers as "*Vagdevatāvatāra* (incarnation of the goddess of speech)".

4. *Śāradātanaya* (circa A.D. 1150). He flourished in the twelfth century. He has written a work on Dramaturgy known as *Bhāvaprakaśana*. He follows Abhinavagupta in the treatment of Rasa and pays high tributes to him in various contexts.

6. *Ruyyaka* (circa A.D. 1150). Ruyyaka has written *Alaṅkārasarvasva* and *Vyaktivivekavicāra*. The latter work is a commentary on the *Vyaktiviveka* of Mahimabhaṭṭa in which whenever there was occasion, he showed how Mahimabhaṭṭa's criticism of Dhvani was incorrect. He defended Ānandavardhana and Abhinava in respect of their concepts of Dhvani.

6. *Hemacandra* (circa A.D. 1170). He wrote a work on poetics named *Kāvyānuśāsana* and also a commentary named *Viveka* on it. In his commentary he has extensively quoted from *Abhinavabhāratī* and has practically reproduced Abhinava's treatment of Rasa from it.

7. *Viśvanātha* (circa 1300-1350). His *Sāhityadarpaṇa* is another textbook of poetics. He has expressly stated that there is no such type of poetry as 'Citrakāvya'. There are only two types of Kāvya—Dhvani and Guṇībhūtavyaṅgya. He followed Abhinavagupta in all respects.

8. *Prabhākara* (16th century): His small work called

Rasapradīpa emphasises the concept of 'Camatkāra' as an essential element of Kāvya.

9. *Madhusūdana Sarasvatī* (16th century). In his *Bhakti-rasāyana*, Madhusudana has applied the theory of Dhvani and Rasa as explained by Abhinava to the exposition of *Bhakti Rasa* by using the same terms as were used by followers of Dhvani.

10. *Paṇḍitarāja Jagnnātha* (Circa 1620-1650): He was a Paṇḍita in the Court of Emperor Shahjahan. He wrote a work on poetics named *Rasagaṅgādhara* which is perhaps the last standard work on Sanskrit poetics. He was a staunch follower of Ānandavardhana and Abhinava. He paid tribute to Ānandavardhana by referring to him as the leading Ālaṅkārika to be followed and he mentions Abhinavagupta as a great *ācārya* expounding Rasa. At times he shows his originality in *Rasagaṅgādhara*. For example, Ānandavardhana held that Rasadhvani and Bhāvadhvani are of 'asaṁlakṣyakrama' type. Jagannātha shows that they can be 'saṁlakṣyakrama' also. He agrees with Abhinava and Mammaṭa in the view of Rasa in general. However, he expresses it in Vedāntic terminology.

If we go minutely through the works of the writers, who were influenced by Abhinavagupta in respect of the theory of Rasa, we find two types: (1) those who flourished in Kashmir and had the knowledge and training in the Śaiva philosophy and terminology; and (2) those who came from outside Kashmir and were not in touch with the Śaiva terminology. These writers of the second type usually interpreted the terms used by Abhinavagupta and Mammaṭa in the light of Vedāntic and Sāṁkhya concepts. It was quite natural because both the Vedānta and monistic Śaivism were monistic systems. They were in agreement with most of the points. However, there was a difference in the import of the technical terms which they used in their writing. It, therefore, happened that these writers of later age or later days understood many technical terms of Śaivism in Vedāntic sense. Therefore, these differences in details from Abhinavagupta occur in their writings. Let us, for example take the case of the very first line of *Kāvyaprakāśa*, the standard text book on poetics recognised all over India. The line is as follows:

"*Niyatikṛtaniyamarahitām*"

In this line, the word 'Niyati' has been explained in his own 'vṛtti' by Mammaṭa by the word "*Niyatiśaktyā niyatarūpām*" Mammaṭa means to say here that the poet's creation is free from the laws of Niyati, while Brahmadeva's creation is controlled by the laws of Niyati. Now, according to Kashmir Śaivism *Niyati* is an aspect of 'Śakti' operating in the Māyīya world, and is defined as *Niyatiryojanām dhatte viśiṣṭe kāryamaṇḍale*'. It indicates a chain of causal relation or mechanical causal law of the empirical world. The poet is not bound by such mechanical causal law. Mammaṭa was a resident of Kashmir and knower of Śaivism. It was quite natural that the terminology of Śaivism occurred in his writings as is seen in many parts of *Kāvyaprakāśa*. However, the later writers who were not acquainted with such technical terms, took the word Niyati to mean *adṛṣṭa* or *asādharaṇa dharma*. That naturally made a change in the import of the term used by the original writer. This position, however, did not occur in the theory of Dhvani because the concepts of Dhvani are based on the 'sphoṭavāda' and most of the terms in Dhvani theory are taken from Bhartṛhari's *Vākyapadīya* on which was based the concept of 'vācyavācakabhāva' in the philosophy of Grammar. The *Vākyapadīya* of Bhartṛhari and the *Mahābhāṣya* of Patañjali were studied throughout India including Kashmir and hence even those who lived outside Kashmir and were not acquainted with the terminology of the Śaivism could fully grasp the import of the terms used in *Dhvanyāloka* of Ānandavardhana and *Locana* of Abinavagupta. Hence we find these differences of minor nature in details of Rasa theory in the writings of later followers of Abhinavagupta in poetics.

We can, therefore, conclusively state that what Abhinavagupta wrote about Rasa and Dhvani in the field of poetics was final and remains to be final even today. Māṇikyacandra, one of the famous expounders of *Kāvyaprakāśa* says about Abhinavagupta as follows :

Na yasya vetti gāmbhīraṁ girituṅgo'pi Lollaṭaḥ
Tat tasya rasapāthodheḥ kathaṁ jānātu Śaṅkukaḥ

Bhoge ratyādibhāvānām bhogaṁ svasyocitaṁ bruvan
Sarvathā rasasarvasvamabhāṅkṣīt Bhaṭṭa Nāyakaḥ[2]

Svādayantu rasaṁ sarve yathākāmaṁ kathaṁcana
Sarvasvam tu rasasyāsya Guptapādā hi janate

When the depth of the ocean of Rasa could not be fathomed even by mountain high Lollaṭa, how can it be measured by Śaṅkuka (Śrī Śaṅkuka – by pun—cone or spike).

Bhaṭṭa Nāyaka has simply damaged the essence of Rasa by calling it relish of the Bhāvas like Rati etc.

Let all taste Rasa in the manner they like, it is only the revered Abhinavagupta who has grasped the real essence of Rasa.

CHAPTER VII

Abhinavagupta's Contribution to Indian Thought

Abhinavagupta was a prolific writer and even in his commentaries he has dealt with a number of topics and has contributed some original thoughts to them. He was a great Yogin and had himself gone through the *tāntric* rituals of Karma and Kula systems. Whatever he wrote, had the force not only of the Śāstra but also of his experience. If one wants to have a complete picture of Abhinava, one will have to study him from all those angles. But that would be a specialist's job.

Now that we are coming to the close of our study of Abhinavagupta, it will be well for us to make a resumé of some of the points that we have dealt with in previous chapters. We have said that Abhinavagupta had a great thirst for knowledge; that in this quest for knowledge, he went from place to place in Kashmir and even outside Kashmir in search of teachers. We have already mentioned his teachers who taught him different subjects. What was the extent of his knowledge, we naturally feel like asking. The mere mention of the works and the authors whom he has quoted or referred to in his writings, will give us some idea of the extent of his study. During the course of his discussions, he has referred to a number of authorities in each of his major commentaries. Dr.K.C. Pandey has given a list of the references which one finds in the following works of Abhinavagupta :

(A) *His Tāntrika Works :*

1.	Mālinīvijayavārtika	43
2.	Parātrimśikāvivaraṇa	79
3.	Tantrāloka	245
4.	Tantrasāra	29
		396

(B) *Writings on Poetics :*

1.	Dhvanyālokalocana	82
2.	Abhinavabhāratī	159
		241

(C) *His Writings on Philosophy :*

1.	Bhagvadgītārthasaṅgraha	19
2.	Pratyabhijñāvivṛtivimarśinī	234
3.	Īśvarapratyabhijñāvimarśinī	47
		300

The total authorities come to more than 900. Assuming that in this calculation, there might have been some repetition of names, the number cannot be less than 600. Such was the extent of his reading and study. The authors quoted by him in *Locana* and *Abhinava Bhāratī* have special importance to the students of Sanskrit literature and literary history. In many places, these quotations throw some fresh light on critical appreciation and make clear the import of technical terms. For a student of the history of literature, these quotations in many cases compel him to reconsider the chronological order of writers given by the authors of literary history. Just to give an example, Kīrtidhara, a commentator of Bharata is taken by historians as a successor of Abhinavagupta. But we find that Kīrtidhara's opinion has been quoted by Abhinavagupta on certain points in Abhinavabhāratī[1]. This compels us to revise the old view. Again, we find from *Abhinava Bhāratī* many new points regarding Dramaturgy ; e.g. in the dramas of Kālidāsa and others who follow him, we find that the play begins with a Nāndī verse and then there is a note about the entry of Sūtradhāra. We are surprised to find in the plays of Bhāsa when they begin with a note *Nāndyante praviśati sūtradhāraḥ* and then there is a verse to be recited by the Sūtradhāra. We wonder why there is no Nāndī śloka in the beginning of the plays of Bhāsa. The editors of Bhāsa's dramas have given many surmises about this absence of Nāndī śloka before the entry of Sūtradhāra. Abhinavagupta refers to a tradition in this respect saying *Etadupajīvanena cirantanāḥ kavayo nāndyante sūtradhāraḥ iti pustake likhanti sma* (*Abh. Bhā.* Vol. I. 26). It is, therefore, not necessary to depend on surmises only.

His Contribution to Literary Critisism and Others Sciences

The Concept of Poetic Freedom

Some modern students of Sanskrit literature feel that Sanskrit poetics deals with the details of the theory of art. However, in the light of modern trend of literary criticism, they also feel that it suffers from the lack of applied criticism, i.e. the theory applied to a particular artistic piece for evaluating its literary worth. Abhinava places before us two works of such a type which are of the nature of applied criticism. The first work is *Purūravo-vicāraḥ*. We know about it from its reference in another work of Abhinava called *Ghaṭakarparakulakavivṛti*. The work *Purūravo-vicāraḥ* is not available to us, but a quotation from it in Abhinava-gupta's Vivṛti of *Ghaṭakarparakulaka* clearly points out that it must be a work of applied criticism in the modern sense. The character of Purūravas as depicted by Kālidāsa in his famous drama *Vikramorvasīya* must have been attacked by critics as can be clearly inferred from *Abhinava Bhāratī* or *Nāṭya Śāstra*. 7.1. Abhinava wrote *Purūravovicāra* in defence of Kālidāsa to justify aesthetic propriety in depicting Parūravas as he appears in the drama by applying the canon of Poetic freedom (*Pratibhā Svātantrya*) which he states in the following words :

Na vai doṣā doṣāh na ca khalu guṇa eva ca guṇaḥ
Nibaddhuḥ svātantryaṁ sapadi guṇadoṣān vibhajate
Iyaṁ sā vaidagdhī prakṛtimadhurā tasya sukaveḥ
Yadatronmādādapati-subhagabhāvaḥ pariṇataḥ

The faults do not become faults, nor do the qualities become qualities (simply because of their enumeration in the Śāstra). In fact, it is the poetic freedom that distinguishes qualities and faults in a poem. It is really that enchanting genius of that great poet (Kālidāsa), that in this play the beautiful situation has been brought to effect through the insanity (of Purūravas).

The same is the case with *Ghaṭakarparakulakavivṛti*. The scholars of Sanskrit literature know that *Ghaṭakarpara kāvya* is a small piece of twenty stanzas and is a lament of a lady over separation from her lover in the rainy season. The poem contains Vipralambha Śṛṅgāra Rasa, but at the same time, it contains the Śabdālaṅkāra called *Yamaka*. Now, this is a defect

according to the tenets of poetics. Ānandavardhana clearly states that Yamaka and such other figures which require special effort on the part of a poet should not be used in the poems suggesting Śṛṅgāra, especially in the poems suggesting Vipralambha Śṛṅgāra.[2]

A poem consisting of such faults, cannot be from the pen of a poet like Kālidāsa, and, therefore, the commentators hold that the poem was written by someone else and they called the poet Ghatakarpara on the basis of the word 'Karpara' used in the last verse (V. 21) of the poem. His purpose in doing so was, perhaps, to compete with Kālidāsa by pointing out that if Kālidāsa's Yakṣa could send a message through the agency of a cloud, here was a poem in which his wife could send a reply to him through the same messenger or it may even be to write a parody of Kālidāsa's *Meghadūta*. Even modern scholars, therefore, hold that the poem is not from the pen of Kālidāsa and Ghatakarpara was perhaps a pen-name taken by an unknown poet.

A Kashmir tradition took the poem as the work of Kālidāsa. Abhinavagupta says : "We have heard about a tradition that the author of this poem is Kālidāsa, the greatest of the poets" (Kinca atra kartā mahākaviḥ Kālidāsa iti anuśrutamasmābhiḥ). A poem from the pen of a poet of the status of Kālidāsa who holds the foremost position, cannot be blemished with such faults which would harm his status. Therefore, we must presume that the poem contains some hidden implications which would remove all these apparent faults. The main fault is that the poet here uses the Alaṅkāra *Yamaka* in a poem suggesting Vipralambha Śṛṅgāra in disregard of the poetic tenet to the contrary. Now Ānandavardhana also said—"A figure of speech which can be used without a separate effort for it, while writing a poem containing Rasa, such an 'alaṅkāra' can be an integral part of the Dhvanikāvya".[3] Abhinavagupta in his commentary shows how the Yamaka in this poem and the 'vipralambha' suggested in the poem come out through the poet's pen in the same effort and, therefore, it does not amount to a fault here. On the other hand it has offered such word resources as could be, by interpretation, made to augment Rasa (Atra ca pratyuta ātmaparipoṣakatvameva uktena prakāreṇa yamakānām). It is in this context that he quotes the verse from *Purūravovicāra* (See Supra) in his Vivṛti.

The name of Abhinava's commentary is *Ghaṭakarparakulakavivṛti.* This suggests that according to him, the name of the poem was *Ghaṭakarparakulaka.* Other commentators named the poem as 'Ghatakarparakāvya' or only 'Ghatakarapara'. The word 'Kulaka' found in the title recognised by Abhinava was dropped by the commentators, perhaps because they took the word 'Kulaka' in its technical sense. The word Kulaka in the Kāvyaśāstra is applied to a sentence consisting of five or more verses. It is of the form of one sentence spoken by the poet or a character in the poem. As one sentence, it has only the predicate or verb. The Ghatakarpara poem consists of 20 verses, but all the verses together do not make one sentence only. Each verse is a separate sentence. Again, it is not spoken by one character only. Therefore, this technical idea of Kulaka does not apply to this poem. It is for this reason, perhaps, that the word 'Kulaka' was dropped by other commentators.

According to Dr. Pandey however, Kulaka is the name of a variety of *Gītikāvya* meant for dance and music. By retaining the word 'Kulaka' in the title of the poem Abhinava suggests that the poem was meant for dance and music on the stage.[34] Thus Abhinavagupta has given an effective defence in the case of two productions of Kālidāsa which were attacked by critics. We thus find that the study of Abhināva's works on poetics gives us new ideas of appreciation of the poetry, based on the concept of poetic freedom or Kavi-Pratibhā.

Ṣaḍaṅga Yoga

Abhinava practised Yoga, according to the paths shown by Patañjali, Krama system and Kula system. He could, therefore, say something original about Yoga on the strength of his own experience, the experience of his teachers, and the authority of 'Śāstra'. As a follower of Krama system, he holds that *Prāṇa* (vital air) and *Manas* (mind) are interdependent. The Prāṇa follows the Manas wherever the mind goes, so that perfect control over the mind means control over the vital airs also. If an aspirant of Yoga is able to concentrate his mind on the Self, the Prāṇa and Apāna stop functioning. Udāna automatically enters into 'suṣumnā' and rises upto 'Brahma-Randhra'. In this way, there arises an experience of Self free from limitations. Thus Abhinava says that all the eight *aṅgas* of Rājayoga namely

Yama, Niyama etc. are not direct means of realisation. Of these eight Yama, Niyama and Āsana are external means related to body and therefore indirectly help the mind to enter into concentration. Therefore, he says that the Yoga in reality does not consist of eight parts (aṅgas), but of six parts only enumerated as under :

> Prāṇāyāmaḥ tathā dhyānaṁ pratyāhāro'tha dhāraṇā
> Tarkaścaiva samādhiśca ṣaḍaṅgo yoga ucyate (*TA*. III. 101)

Thus removing Yama, Niyama and Āsana from the parts of Yoga, and adding Sattarka as a part he enumerates Yoga of six parts as Prāṇāyāma, Dhyāna, Pratyāhāra, Dhāraṇā, Sattarka and Samādhi. He says that Sattarka (true logic) is the most important aspect in Yoga (tarko yogāṅgam uttamam) for it only is the direct means of realisation of the Ultimate.[4]

Sattarka is concerned with what is spiritual and not with what is empirical. It arises from the intellect which has arisen above the empirical level and, therefore, is capable of uprooting the apparent distinction between the subject and the object. Sattarka, according to Abhinava is the same as *Sadvidyā* and the capacity of Sattarka can be had as a divine grace (Sattarkaḥ suddhavidaiva sā cecchā parameśituḥ). It is through this aspect of Sattarka that one can realise the oneness of the world even without going through the path of Dīkṣā. This has been clearly explained in the Pratyabhijñā system which has, therefore, been treated as a new path (margo navaḥ).

Grammar and Other Sciences

Abhinava was a great scholar of Grammar. He studied the *Mahābhāṣya* of Patañjali under his father Cukhulaka. He also mastered the *Vākyapadīya* of Bhartṛhari which is a masterpiece on the philosophy of Grammar. Thus he was well versed both in the matter of grammatical technique (Prakriya) as well as in the philosophical concept of *Śabdabrahman*. In order to convey the import of the words, he traces the words to roots (Dhātu) associated with that word. For example, he says that the word 'cakra' used in Krama system is so called because—

(i) it shines (kasi vikāse)
(ii) it gives spiritual satisfaction (caka tṛptau)

(iii) it cuts bondage (kṛtī chedane)
(iv) it possesses the power of action (ḍukṛñ karaṇe)

He also shows how all these different shades of meaning are relevant in the system and can be realised by concentration on various *cakras* in the body. He gives different imports of the word 'kula' by tracing it to the root Kula (Kula styāne bandhuṣu ca) as *Kolati iti kulam* and shows how it is applicable to various aspects of the Kula system. In the same way he dissolves the compound 'Mahābhāgā' in four different ways to show all the implications contained in the Kula system as well as Pratyabhijñā. The compound is dissolved as follows—

(i) Mahān bhāgo yasyāḥ ;
(ii) Mahān (Śivaḥ) bhāgo yasyāḥ ;
(iii) Mahān (Buddhyādi) bhāgo yasyāh ;
(iv) Mahasya—sarvato'khaṇḍitaparipūrṇanirargala-nirapekṣasvātantryajagadānandamayasya ā iṣadbhāgaḥ Sukhalakṣaṇāṃśaḥ yataḥ

(*P.T.V.* 68-69)

By such methods he shows that the Kauliki Śakti is (i) from mystic point of view: that which leads to the acquisition of omnipotence, (ii) metaphysically, it is the origin of thirty-six categories, (iii) epistemically, it is that which receives the reflection of external objects, because Buddhi is an aspect of it, and (iv) psychologically it is the essence of Sattva and, therefore, of pleasure inexplicable. Likewise in *Locana* he derives the term 'Dhvani' in five different ways and also shows how each of the derivations is relevant pointing to the five important aspects of Dhvani Theory.

We have already stated that the concept of Dhvani and Vyañjana is based on the Sphoṭa concept recognised in Vākyapadīya. The four stages of speech namely (i) Parā, (ii) Paśyantī, (iii) Madhyamā, and (iv) Vaikharī are also found referred to in the aforesaid chapter. We have to add here only one point that Bhartṛhari recognised 'Paśyantī', Madhyamā, and 'Vaikharī' only. Somānanda in his *Śivadṛṣṭi* proved that 'paśyantī' is not the ultimate stage and he added 'Parā' as the final stage of Vāk. The concept 'Parā Vāk' was an important addition by the

'śaivas' to the Philosophy of Grammar. We cannot get complete idea of the philosophy of grammar unless we study monistic śaivism, especially the works of Somānanda, Utpala and Abhinavagupta.

The students of Abhinava's *Locana* and of *Pratyabhijñā* are well acquainted with the dialectical skill of Abhinava when he deals with the topics from *Mimāṁsā, Nyāya, Sāṅkhya, Vedānta*, and the philosophy of the Bauddhas. Abhinava was well acquainted with all the different schools of Śaiva Śāstras. In each of these sciences he has added something new and contributed to the thought and the discipline of those sciences.

His Catholic Attitude—"Śāstra Sammelanam"

In *Abhinava Bhāratī*, after giving the views of Bhaṭṭa Lollaṭa, Śrī Śankuka and Bhaṭṭanāyaka in respect of *rasa*, Abhinava writes four verses before he starts his own interpretation of the Rasa-sūtra. We quote here two verses out of them, for they throw light on his attitude towards the Śāstras :

Ūrdhvordhvamāruhya yadarthatattvaṁ
Dhīḥ paśyati śrāntimavedayantī
Phalaṁ tadādyaiḥ parikalpitānāṁ
Vivekasopānaparamparāṇām

Tasmāt satāmatra na dūṣitāni
Matāni tānnyeva tu śodhitāni
Pūrvapratiṣṭhāpitayojanāsu
Mūlapratiṣṭhāphalamāmananti

We give below the English rendering of these verses from *Aesthetic Rapture* by J.L. Masson and M.V. Patwardhan—

(1) The fact that the intellectual curiosity climbs higher and higher without getting tired and is able to see more and more clearly the truth, is due to the ladder of thought constructed by the earlier writers.

(2) Therefore, I have not found fault with the theory of other good scholars. I have only refined upon them. They say that the opinions based on the old foundations which have been there already are treated as based on the original support

He believed that every thinker in the 'śāstra' represents a step ahead in the process of refinement in 'śāstric' thought. For example, he shows in *Abhinava Bhāratī* that Śrī Śankuka refined the thoughts presented by Lollaṭa, Bhaṭṭa Tauta improved over the thoughts of Śrī Śankuka. Each one of them took the Śāstric thinking to a higher rung in the ladder. Abhinava himself criticised the view of Bhaṭṭanāyaka, his senior contemporary, yet admitting with open mind those of his views which he considered to be acceptable. Wherever view stated by him has been presented by an earlier thinker, he openly acknowledges it to be so.

This catholic attitude of Abhinava found in *Abhinava Bhāratī* is evident in his philosophical writings also Whatever acceptable he found in the earlier Śāstras, he accepted it with open mind and the points which he has criticised, are simply polished by him. Thus he has built up his opinion on the sound study of the earlier writers In this respect, we give here two instances from *Pratyabhijñāvivṛtivimarśinī.*

> Pārameśvareṣu tāvadāgameṣu śaivavaiṣṇavarahasyeṣu .
> vedānte punaḥ spaṣṭa evokto ayamasmaduktorthaḥ
> Tadanusāreṇaiva sugatenoktam Cittamātramidaṁ yadute
> traidhātukamiti Tadatra vivaraṇakāraiḥ
> durabhiniveśavaśena pratārito janaḥ
> Idameva tu tattvamiti tātparyam

Here Abhinava clearly says that the Śaiva and Vaiṣṇava Āgamas and the Vedānta agree on the point of the Universal consciousness. Buddha was also of the same view when he said 'cittamātramidaṁ traidhātukam'. But blinded by the partial attitude, his followers by their misinterpretation led the people astray. Another example is found in his statement :

> Āgameṣu dvaitavyākhyāmapāsya, Brahmavāde avidyāṁ
> Māyāśaktīkṛtya, Vijñānadvayam Ātmeśvarābhiprāyeṇa
> nirūpya siddhyatyeṣa janaḥ

Here Abhinava says very clearly that if the dualistic interpretation is given up by the Āgamikas, if Māyā is treated by the Vedāntins as the power of Brahman, and if the Ālaya Vijñāna and

Pravṛtti Vijñāna are admitted by the Buddhists as manifestations of Ātman or Maheśvara or Universal Consciousness, the difference between the Pratyabhijñā on the one hand and Āgamikas, Vedāntins, and the Buddhas on the other, will disappear. This and such other statements clearly point to the catholicity of Abhinavagupta's view about other systems of philosophy.

It was because of this catholic attitude which Abhinavagupta had towards different systems of philosophy that he could indicate the stages different Śāstras take one to, on the path of realisation. The entire process of realisation of the Ultimate, consisting of different stages which different Śāstras help one to reach, has been comprehensively termed by him as *Śāstrasammelana* (proper unity of sciences). For him, there is no piece of thought which is of no use in life. Every thought has its own place in the system of knowledge. The Nyāya, for example, may not be of much use for a person seeking realisation of the Ultimate. But it has its place in the world of Māyā, i.e. the day to day life of an individual in the material world. He clearly says *Māyāpade naiyāyikamatasyaivādhikṛtatvam*.

On the path of life which runs from Pṛthvī to Śiva upwards, there are eight stages of experience. These stages depend upon the level of experience which the knower or the experiencer (*Pramātā*) goes through. They are termed as Sakala, Pralayākala, Vijñānākala, Mantra, Mantreśa Mantramaheśvara, Śaktija and Śāmbhava. Of these eight stages, Sakala and Pralayākala relate to the impure creation (Māyīya sṛṣṭi). Vijñānākala is in between Māyīya, and *Śuddha Vidyā* (*Māyordhve śuddhavidyadhaḥ santi vijñānakevalāḥ*). The remaining five belong to the stages of experience in the field of Pure Creation. The stages *sakala* and *pralayākala* are experienced by ordinary man in the stages of wakefullness and deep sleep respectively. The aspirants of Yoga or the path towards realisation have to cross these two stages and have to enter into the stage of 'vijñānākala'. The stage of Vijñānākala is an intermediary stage between the Māyā and the Sadvidyā. The experience which the Bauddha philosophy, Sāṅkhya and the Yoga systems aim at, fall within the field of Vijñānākala.

Abhinava says that the goal of all the 'śāstras' is to attain Mokṣa (release from bondage). But the conception of Mokṣa, according to each system is different. So the systems have to be

arranged according to their concept of 'mokṣa' to form an ascending ladder. Bauddhas have understood the real nature of Buddhi. *Citta* according to Vijñānavādin is extremely pure by nature But owing to the beginningless ignorance it is covered with impurities, hence the rise of the momentary phenomenal world. With the cessation of these impurities, the phenomenal world also ceases. Thus Nirvāṇā according to the Bauddhas, means freedom from these impurities. It is attained through constant meditation and other practices enjoined by Buddhism. Mokṣa, therefore, according to them is a stage which rises up to the Buddhitattva in the scheme of thirty-six *tattvas* of Pratyabhijñā. The Sāṅkhya treats 'mokṣa' a stage in which Puruṣa is recognised as free from all the modifications of Prakṛti. Once that is realised, Prakṛti disappears from the sight of Puruṣa, and Puruṣa alone shines in the knowledge as Kevala Puruṣa. This stage in the Pratyabhijñā system is beyond the category of Puruṣa. Likewise, the stage of 'mokṣa' according to Yoga is that of crossing Niyati Tattva. It is a step higher than that of Sāṅkhya because the Yoga takes resort to the *Īśvarapraṇidhāna*.[5]

These systems, namely Bauddha, Sāṅkhya and Yoga, help the aspirants to go up to realising and crossing the five Kañcukas. But this according to Pratyabhijñā is not the real stage of Mokṣa. Pratyabhijñā states that Mokṣa is the stage of perfect purity of consciousness, the realisation of the self, the Pure Saṁvid, or the Supreme Consciousness.

> Mokṣo hi nāma naivānyaḥ svarūpaprathanaṁ hi tat
> Svarūpam cātmanaḥ samvid, nānyat .... (*T. A.* I-192)

However, these three systems can take an aspirant above the level of the individual. They get liberation from the māyīya mala but cannot be said to be fully liberated (mukta), because the remaining two impurities namely Kārma and Āṇava still persist.

The stage of Vijñānākala is, therefore, between the Māyā and the Sadvidyā. It is likely that such Yogīs may rise to higher level of experience called Mantra. However, it is also possible that they may again fall into the clutches of 'māyīya' world. Because of the remaining two bondages called 'kārma' and 'āṇava', they may again be dragged towards the empirical world.

Those who have transcended the Māyīya world, enter the

field of Sadvidyā. At the stage of Sadvidyā, the consciousness becomes free of all the shades of individuality. The entry into this stage is entry into the world of purity. It is here that the aspirant starts appreciation of beauty of the creation by the Almighty which is called *viśva* and experiences that world of many as really one resting in the Universal, and all its various forms are the expression of different shades of his 'Ānanda' or 'Vimarśa śakti'. The various Gods and Goddesses described in the Āgamas and Purāṇas are the different varieties of this Vimarśa śakti The aspirant experiences all these deities in oneness with Universal the moment the Mantra arises in his mind. Mantra is a religious formula which presents a determinate thought, but that determinate thought which is of the nature of name and form of Śakti, shines as one with Vimarśa and the same is automatically represented by physical movements called Mudrā. The aspirant experiences this as non-different from Vimarśa Śakti. The stage of Mantra, therefore, is that stage of experience which is entirely free from the objective relations. It is really the subjective experience, but it appears to the aspirant as objective. Maheśvarānanda says that this (i.e. Mantra stage) has been explained by Abhinava in his work called *Kramakeli*.[6-a]

According to Abhinavagupta, the process of reaching the stage of realisation is just the reverse of manifestation. Hence the later stages of experience, namely, Mantreśa, Mantramaheśa, etc. are the steps of getting more and more merged in the stage of Ānanda, the last stage being that which is indicated in the statement "*Cidānandarūpaḥ Śivohaṁ Śivoham*," the state which is common both to Vedānta and Pratyabhijñā.

The above stages of experience and the stages on the path of Mokṣa as conceived by different systems have been fully described in *Tantrāloka* under the heading "Śāstrasammelanam". We have said that Sakala and Pralayākala are fully immersed in the Māyīya world. It is the Vijñānākala who can transcend this Māyīya world, enter the field of Sadvidyā and can proceed further. He can do it either through Dīkṣā in which he has been initiated by his teacher, or through Sattarka (true logic) leading to Bhāvanā.

Bhāvanā is a mental activity in which the idea, which a mystic attempts to grasp, becomes gradually clear on account of his persistent effort. It is in the beginning hazy and becomes clear

gradually. Therefore, the activity of Bhāvanā refers to the effort of experiencing clarity of idea which in the earlier stage was not clear. It occupies an important place in the path of realisation of identity of the aspirant to the idea presented by the mantra "Kramasphuṭatvakaraṇaṁ bhāvanāṁ paricakṣate" as Abhinava describes it. We may get a clear idea of Bhāvanā by looking at the effort of an actor while getting identified with the mood of the character which he has to enact. His effort is to contemplate upon the speech of that character and to get identified with the mood which the inner meaning of that speech reveals, and thus get identified with the mood that is suggested by the poet through the speech. Likewise a Sādhaka (aspirant) concentrates upon the Mantra gradually, the inner meaning of the Mantra becomes clear to him; he gets identified with that meaning and the meaning being universal, he becomes one with the Universal. He does not even notice as to when his robe (Kañcuka) of individuality was cast away.

The *sattarka* or true logic also leads to Bhāvanā. By *sattarka* is meant that type of logic or reasoning which would grasp the identity of the individual with the Universal. Such a true logic at its highest level penetrates through the veil of ignorance, the ignorance responsible for making what is purely subjective in its true nature, appear as objective. By piercing through this veil of ignorance, the Sādhaka grasps the true subjective nature of what appears as objective. Thus Sattarka culminates into Bhāvanā. Sattarka Mantra and Bhāvanā, all go together to make what is called Sadvidyā in Pratyabhijñā.

All the methods followed by Tantras as well as Vedic Upāsanās are meant to attain this level of Sadvidyā. For example, the 'Hiraṇmayapuruṣopāsanā' or 'Daharopāsanā' described in Upaniṣads are also based on the concept of Bhāvanā. Abhinavagupta has based his discussion of Sattarka, Mantra and Bhāvanā on the basis of Tantras, especially Krama and Kula Tantra. His discussion has the backing of his own experience, as well as the experience of his preceptors. Therefore, his conclusions in the science of Bhāvanā are the final authority for those who desire to go by the path of Tantra to realise the Ultimate.

The Path of Tantra

It will not be out of place to write here a few words about Tantras,[5,b] the Krama and the Kula systems in particular. The Pratyabhijñā system gives us the philosophy of monistic Śaivism, while the Advaita Tantras give us a discipline in the way of realising the unity of individual and the Ultimate in actual life, i.e. to attain the status of a perfect Yogin. A perfect Yogin is he who has realised the Ultimate in both the ways described as 'Bāhyādantaḥ praveśaḥ' and 'Ābhyantarād vā bāhyasvarūpanupraveśaḥ'. There are two ways of realisation of the Ultimate. One demands 'merging of the external into the internal' and the other requires 'looking up on the external as the gross form of the internal'. The first path is followed by the Yogin of limited power and the other by a perfect Yogin. A perfect Yogin has the experience of the perfect self even from the experience of what is objective, because he looks upon it as himself.[6]

Śrī Rāmakṛṣṇa Paramahaṁsa had attained this stage of perfect Yogin. When some striking situation presented itself before his eyes, he would at once attain a stage of ecstacy and enter into Samādhi. Once he saw a line of cranes flying against the background of the blue sky. He was so much attracted by that beautiful sight that in a moment he got into 'Nirvikalpa Samādhi'. Many such incidents in his life are described by writers of his biography.

Krama and Kula systems which Abhinavagupta followed are sister systems of Advaita Tantra. Both propound monistic thought. The concept of twelve Kālīs is common to both. There are, however, some points of difference also. For example, in the Kula system, the direct method of realisation of the Ultimate is concentration on *AHAM* (Aham-parāmarśaḥ), which is termed as 'Śāmbhavopāya'. The Krama, however, asserts the way to realisation through successive stages of purification of the determinate idea (*vikalpa-saṁskāra*). This is termed as 'Śāktopāya' in which there are stages through which an idea passes to attain perfect purity. Krama also differs from Pratyabhijñā in some details. While the Pratyabhijñā deals with the thirty-six metaphysical categories, the Krama principally concerns itself with the mystical categories and holds that realisation comes through them only. In fact, the system is called 'Krama', because

it admits liberation through stages only. The worship of the twelve Kālīs is an important aspect of Krama. Hence ritualism has great importance in that system. Kula, on the other hand, prohibits its followers from any rituals. The Pratyabhijñā neither enjoins nor prohibits the rituals.

Of these three systems, Krama appears to be the earlier system of Kashmir. The period from A.D. 7th to 12th century was in Kashmir, a period of intense philosophical activities. Many systems based on the Āgamas arose and the results of the spiritual experiments were built into different systems called Tantras in that period. While some systems recognised Śiva as the ultimate principle, other systems recognised Śakti as the ultimate. Gradually a new system known as Kula which originated in Kāmarūpa (Assam) got introduced in Kashmir. The fact that there are many commentaries written on 'Parātriṁśikā' in Kashmir, goes to show that Kula must have been treated as an important system by Siddhas of Kashmir.

In the Krama system itself, there were two traditions: One recognised Śiva as the ultimate principle while the other held Śakti under the name of Kālī or Kālasaṅkarṣiṇī as the ultimate reality. The Āgamas of the Krama system are revealed by Pārvatī or Bhairava. The branch which recognised the Śakti as the Ultimate, gradually came to be known as Śāktism (*Śākta Mārga*).

As the Krama system recognised Śakti or Kālī as the Ultimate principle, it was also referred to as 'Kālīnaya' or 'Devīnaya'. Somānanda did not accept the female deity as the ultimate on the ground of a convention of grammarians. In grammar, a word in feminine gender always presupposes its masculine form as its original source. Somānanda said that it was only due to the extreme devotion that the followers of Śāktism treated Śakti as the Ultimate. Abhinava, however, did not agree with Somānanda. He identified Kālī with 'Parā Saṁvid' and said that Parā Saṁvid was called Kālī on account of its performing five acts, mentioned in the Kālīnaya.

There are two peculiar tendencies of the Śākta system. One is that it treats the ultimate principle to be female and the second is that it uses 'Pañca Makāras' in its ritual. Both the Krama and Kula systems have these peculiarities. By 'pañca makāras' is meant the following five words beginning with 'Ma'. They are (1) *Matsya* (fish), (2) *Mudrā* (symbolic presentation

with hands etc.), (3) *Māṁsa* (meat), (4) *Madirā* (wine) and (5) *Maithuna* (sex union). The tradition which accepted Kālī as the ultimate principle, advocated the use of wine, meat and woman in the performance of ritual.

Śaktism has, therefore, been condemned by the old as well as contemporary thinkers, because according to them, the ritual using 'pañca makāras' involves moral turpitude. In the days of Abhinavagupta or even before him, this objection was raised against Krama and Kula systems. For example, in the Karpūra-mañjarī of Rājaśekhara, there is presented a caricature of a 'kaula sādhaka' who is made to describe the Kaula Dharma in the following words :

Raṇḍā, caṇḍā, dīkṣitā dharmadārā
Māṁsam madyam khādyate pīyate ca

Abhinavagupta in his quest for spiritual knowledge had undergone the discipline of both the Tantras. He also wrote on them. Let us, therefore, see what he has to say about the use of wine, meat and woman in this ritual.

Abhinavagupta says that the use of meat and wine is common to the Vedic rituals, so the charge of moral turpitude will have to be levelled against Vedic rituals also. The basic question that arises in this problem which is common both to Veda and Śaivism is : "Is a thing by its nature pure and holy (śuddha), or impure and unholy (aśuddha) ? To put it in ethical terms is an action by its nature right or wrong?" He says that purity or impurity is not an intrinsic quality or nature of a thing by itself. In fact, the ideas of purity and impurity have to be admitted as the ideas of a particular subject which are firmly associated with that thing. This alone can explain why what is pure to one person may not be so to another person. The idea of purity of one thing and the impurity of another is inspired by the scripture in which an individual has faith.

Is an action by its nature right or wrong? We may ask. The Kula system has two stages of rituals. The external (bāhya) and secret (rahasya). The qualifications to perform the secret Kula ritual are as under :

(1) Only great souls who have grasped the ultimate which is essentially of the nature of indeterminacy, whose object is

purely spiritual, and not material or social in the least are qualified to perform the ritual of *Kulayāga* which requires wine, meat and woman for its performance.

(2) He must have already attained such a perfection by practising 'Rājayoga' that he can detach his mind at any stage of the most stimulating sensuous situation

(3) He can by mere force of will make the vital air (prāṇa) to enter into central vein (Madhyanāḍī, suṣumnā) and be perfectly free from the sensuous affection ;

(4) He must have such a control over himself that while his senses are in close contact with the most enjoyable object, he can terminate the contact and be at one with the Highest Being

Only persons possessing these qualities are qualified to perform the *Kulayāga* or *Ādiyāga* in which the use of meat, wine and woman is necessary. Hence this secret ritual is meant for those only who are capable of rising to the level of 'Nirvikalpa Samādhi' at will and can firmly remain there.

The aim and purpose of this secret ritual in Kula system is not to enjoy wine and woman, but to find out whether the performer has got such a control over the mind as to withdraw it from the most enjoyable object and to concentrate on the pure Self.

In Śaivism there is no bifurcation of religion from philosophy. The religious aspect of it is concerned with the discipline that leads gradually to the highest stage pointed out by philosophy. The ultimate reality according to Indian thought is not a rational postulate only. It is a rational postulate as realised through discipline. The discipline is not the same for all the followers but different for each different individual at different levels. The Kaulism has three stages of followers : (i) those to whom the entire objectivity shines as 'self' even at the empirical level ; (ii) those who have reached the lower stage of indeterminacy, and (iii) those who are incapable of rising to the level of indeterminacy and to whom nothing shines as 'self'. The ritual of Kulayāga or Ādiyāga is only for those who have

reached the highest level and its aim is to find out whether the follower has truly realised that level. Kālidāsa says :

Vikārahetau sati vikriyante
Yeṣāṁ na cetaṁsi ta eva dhīrāḥ

They only are the souls of firm mind who do not get affected in the least even when they move among the most tempting situations. The Mahārāshtrian saint Jñāneśvara also says that the firmness of the attitude of *Vairāgya* (detachment) must be tested once or twice.[7] Those only who have successfully got through this severe test for reaching the ultimate stage of Śiva do not descend The life of Śrī Ramakṛṣṇa Paramahaṁsa is an example of this stage in modern age. We find him going through all the different disciplines of different religions. Under the guidance of Bhairavī Brāhmaṇi, he practised the Tantrasādhanā including also the ritual in which meat, wine and woman were required. The Brāhmanī, his guide or preceptor in the Tantra, was surprised to see that at the very sight of these sensuous things he immediately got into the state of Nirvikalpa Samādhi and remained firmly there.

This test is the severest test in the aspirant's life. It has been compared with walking on the edge of a sword, holding a tiger by the ear or holding a cobra by hand.[8] It is impossible for an ordinary man even to think of it. But the aspirants like Abhinavagupta observing the Kaula Sādhanā under the able guidance of Śri Śambhunātha go very successfully through the severe test of Ādiyāga and attain the stage of Bhairava, i.e. Jīvanmukta It was due to this exceptional quality of Abhinava that he was honoured as the greatest Ācārya of Śaivism by all the sects. With great confidence he says that his search of *Jagadānanda* was complete under his teacher Śambhunātha (*Tadetaṁ Jagadānandam asmabhyaṁ śambhurūcivān*).

It is impossible for an ordinary man to achieve this state. It is bound to be misused if it falls in his hands. It was, therefore, always kept in secret and was handed over orally to the students capable of it. But like all other things falling in the hands of unworthy persons, it was also misused and the whole Tantrasādhanā was brought to ignominy by these unworthy followers. As the days passed, the path was flooded by such persons. The test, which dealt fully with the psychology of

Sādhanā and declared the true and capable aspirants to have reached the ultimate stage, became a means for the 'pseudo-sādhakas' to lead themselves as also others to hell. A ritual that was once a severe test of Dharmasādhanā, turned into the means of practising fraud and deceit. This is a glaring example illustrating the truth of the statement of Śaṅkara : "*Anuṣṭhātṛṇām kāmodbhavāt hīyamānavivekavijñānahetukena adharmeṇa abhibhūyamāne dharme*" (A condition in which the good religious practices are turned into unreligious means on account of the selfish desire of the so called aspirants who cannot discriminate between means and purpose and utilise those very things to achieve their selfish ends.) In such conditions, the divine power (Śakti) starts manifesting itself through some worthy medium and revitalises the life and Śāstra. One such medium was Abhinavagupta (A.D. 960-1020). He brought all the different Tantras in one system. He put the Tāntric modes to test by his own experience and gave to the true aspirants a science and ritual through his various writings, especially in his epitome *Tantrāloka*.

Looking to the purpose and nature of the Tāntric practices, it becomes clear that they are meant for attaining different levels of Sādhanā in the spiritual path. It is necessary to remember that even in our daily prayers like Sandhyā-Vandana, and Devapūja, we have both the Mantra and Tantra in them. Unless we go through certain Tāntric practices, we cannot experience and realise the meaning and purpose of the *mantras* whether they are from the Vedas, Purāṇas or the Tantras. For example, the Krama system tells us that our own body is a temple (*pīṭha*) where all the twelve Goddesses (Kālīs) reside. It identifies Gaṇeśa with *prāṇa*, Baṭuka with *apāna* and so on (see Dehasthadevatāstotra of Abhinava). Compare this with the 'Aṅganyāsa' which the followers of the Veda have to do at the time when they perform the ritual of Laghurudra. The ritualist has to utter and imagine :

Agnirme vāci śritaḥ, vāk hṛdaye,
hṛdayaṁ mayi, ahamamṛte, amṛtam Brahmaṇi
Vāyurme prāṇe śritaḥ . . . . Brahmaṇi
Sūryo me cakṣuṣi śritaḥ . . . . Brahmaṇi
Candramā me manasi śritaḥ . . . . . . Brahmaṇi etc.

Here the idea is : Brahma has manifested itself in the forms of Agni, Vāyu, Sūrya, etc. and it is propelling through various organs of my body. Hence, all the various functions of my body are ultimately related to the Brahmaśakti. It is a Tāntric method used for grasping the import of the Mantras. Not only the methods but even the deities recognised in Tantra have been given place in the rituals of the Vaidikas. For example, there is a ritual called *Mātṛkāpūjana* which is performed at the occasion of an auspicious ceremony. The list of the *Sthala mātṛkās* is as follows :

Brāhmī Māheśvarī caiva Kaumārī Vaiṣṇavī tathā
Vārāhī ca tathendrāṇī ṣadetāḥ Sthalamātaraḥ

The Mātṛkās mentioned here are : Brāhmī, Māheśvarī, Kaumārī, Vaiṣṇavī, Vārāhī, and Indrāṇī. These are some of the Dehasthadevatās recognised by Krama system (Abhinava : Dehasthadevatāstotra). Likewise the concept of *Devatā, Śakti, Argalā, Kīlaka, Kavaca* which are found used with many *stotras* (see the famous Ramarakṣāstotra), is also a gift given by the Tantra systems. The '*Ṣoḍaśopacāra Pūjā*' that we perform every day is as a matter of fact, a very happy combination of the Vaidika, Paurāṇika and Tāntrika *mantras* and methods.

If we take these facts into consideration, then we shall be in a position to understand and appreciate the value of what Abhinavagupta has contributed to Indian thought. In his *Tantrāloka* Abhinava has explained the inner import and purpose of every act that we are expected to do as a part of a ritual. Let us take for example, the ritual of Pūjā which consists of the act of offering various objects to the deity that we worship. Any deity that we worship is a manifestation of the Ultimate. Now we offer to the deity such things as *candana* (sandal paste), *puṣpa* (flower), etc. But that is only an overt act which is a gross form of the mental attitude. The *Mūrtipūjā* is therefore, the outward presentation of the *Mānasa Pūjā*. In *Mānasa Pūjā*, the deity (*Pūjya*), the worshipper (*Pūjaka*) and the act of worship (Pūjā) though appearing different, are on one plane (*Samānādhikaraṇa*), all of them being manifestations of mind. But this also is not the final stage in Pūjā. This 'mānasapūja' almost must ultimately culminate in the state where the distinction

of Pūjya, Pūjaka and Pūjā disappears in the state of complete oneness. This merging of the individuality into the Universal is the 'Pūjā' in reality. Therefore, the Pūjā is not offering of flowers etc. to an idol, but it is getting oneself humbly merged into the Universal. Says Abhinavagupta :

Pūjā nāma na puṣpādyaiḥ
Yā matiḥ kriyate dṛḍhā
Nirvikalpe Mahāvyomni
Sā pūjā hyādarāllayaḥ (*T.A.* IV—24)

The experience of this state of oneness where all the distinctions disappear, is the final state which is attained by the religious mystic. There is nothing beyond it that can be spoken of or thought of. Hence Abhinava terms it as '*Anuttara*', (*Pūjā-pūjaka-pūjya-bhedasaraṇiḥ keyaṁ kathānuttare*). Upaniṣads point to this state in the famous couplet :

Yato vāco nivartante
Aprāpya manasā saha
Ānandaṁ Brahmaṇo vidvān
Na bibheti kutaścana[9]

Conclusion

From what we have studied about Abhinavagupta in the preceding chapters, we can definitely say that he was the greatest ācārya of Monistic Śaivism in Kashmīr. His place among the expounders of Monistic Śaivism is the same as that of Śrī Śaṅkarācārya in expounding the Advaita Vedānta. For Śaivas in Kashmir, he is the final authority in the matter of Śaiva thought and ritual. In the field of poetics and aesthetic thought, he has been acknowledged as the final authority by writers in that field.

The absolute monistic thought of India flowed through two currents, namely the Advaita Vedānta of Śaṅkara and the Śaiva Darśana of Abhinavagupta. One started from *Nigama* (Veda) and the other from *Āgama*. But ultimately they met in the same point, in the form of realisation of the Absolute as one. If we look at them, keeping aside any attraction for particular terminology and the attitude of attachment to special sect,

we would find that both of them teach us the same principle. Let us take for example the following two verses:

> Viśvam darpaṇadṛśyamānanagarītulyaṁ nijāntargataṁ
> Paśyannātmani māyayā bahirivodbhūtaṃ yathā nidrayā
> Yaḥ sākṣātkurute prabodhasamaye svātmānamevādvayaṁ
> Tasmai śrīgurumūrtaye nama idaṁ śrīdakṣiṇāmụrtaye

(In the dream stage the dream world which is really one with the dreaming mind appears to be different from it, but when the same mind comes to the wakeful state, the dream world disappears. Likewise the Universe, which is really one with the soul like the reflection of a city in a mirror appears different from and outside of the self due to Māyā, but at the stage of self-realisation, the universe disappears leaving the self alone without second. I bow to that soul (who is) my Guru, in the form of Dakṣiṇāmūrti.)

> Bījasyāntarivāṅkuro jagadidaṁ prāṅnirvikalpaṁ punaḥ
> Māyākalpitadeśakālakalanāvaicitryacitrīkṛtam
> Māyāvīva vijṛmbhayatyapi mahāyogīva yaḥ svecchayā
> Tasmai śrīgurumūrtaye nama idaṁ Sridakṣīṇamurtaye

The sprout is already lying in the seed as one with it. Likewise; this universe having neither name nor form is already in the self in the state of identity. And owing to the power called Māyā, the same appears forth in a variety of names and forms.

These lines and the thoughts contained in them will be surely taken by us to be those of Abhinavagupta, but the fact is that these lines are taken from Śaṅkarācārya's *Dakṣiṇāmūrtistotra.* Now look at the following verse :

> Samsāro'sti na tattvatah tanubhṛtāṁ bandhasya vārtaiva kā
> Bandho yasya na jātu tasya vitathā muktasya muktikriyā
> Mithyāmohakṛdeṣa rajjubhujagacchāyāpiśācabhramo
> Mā kincittyaja mā gṛhāṇa vilasa svastho yathāvasthitaḥ

In reality, there is no *Saṁsāra* for the man. Then why talk of bondage ? The act of getting free has no meaning in case

of one whose bondage is only a myth. All this (the Saṁsāra, bondage, freedom) is based on the false belief, or delusion like that of snake on the rope or shadow of a ghost. Hence, my friend, neither leave nor take anything and stay at rest where you are.

These lines are from a *stotra* of Abhinavagupta but if one does not know this, one will surely mistake them for Śaṅkarācārya's verse

These two lines of thought (Advaita Vedānta of Śaṅkarācārya and Śivādvaya Darśana of Abhinavagupta) as they come nearer to each other in course of time, get merged into each other like the confluence of Gaṅgā and Yamunā at Prayāga. In the early stage of their meeting, both the currents can be distinctly recognised for some distance. Likewise, we find both the currents of thought meeting each other in Bhāskarī of Bhāskara kaṇṭha and Mādhavācārya's Bhāṣya on Sūtasaṁhitā. Here the currents are meeting, but one is being called as '*Śāntabrahmavāda*' and the other as '*Sphuraṇabrahmavāda*'. In the course of time these both currents become one under the name *Advaita Darśana* as can be clearly found in the writings of the saint poets in India. The Advaita thought preached by the saints like Jñāneśvara, Ekanātha, Tulasīdāsa and others, teach one line of thought in which the ideas of both the currents of thought have merged into each other to such an extent that it is difficult to say whether the writers based their writings on the basis of Śaṅkara or of Abhinavagupta. They did not hesitate to explain their ideas by whatever means they could. Both the thoughts got completely fused into each other. In the writings of the saint poets while in one place we find the philosophical thought explained through the terminology of Śaṅkarācārya, the stages through which the aspirants rise to the ultimate have been explained in the terms used by Pratyabhijñā. Abhinavagupta could explain these stages in greater details than previous thinkers of Monism. For example, he analysed four stages of experience into seven. Analysis of the transcendental stage into various layers has been his greatest contribution in the path of Sādhanā. He could do this, because he was at once a thinker, a Yogī and one who had gone through the various types of Tāntric methods, because he learnt under the Gurus of different sects. We may, therefore, say that if Śaṅkarācārya gave momentum to the

systematization of the Advaita Tantras of Kashmir by his visit there in the 9th century, Abhinavagupta of the 11th century repaid that obligation by supplying to the Advaita thought various details in Śādhanā and psychological analysis based on the discussions in Tantras.

And how was that technique finer, and more developed? Abhinava asserted that Maheśvara is both Viśvottīrṇa and Viśvamaya. Some Vedantins influenced by the Saṅkhyayoga system of *sādhanā* hold that the empirical world was an impediment in their 'sādhanā' and therefore, they advocated renunciation from the worldly life or 'saṁsāra'. But those who look at the ultimate not only as Viśvottīrṇa but Viśvamaya also, lived in 'samsāra' with a view that to live in *saṁsāra* doing one's duty faithfully, is a means of worship of the Almighty and that there was no antagonism in worldly life and 'mokṣa'. Śaivism looked at every worldly experience in its spiritual aspect. Hence there was no clash in them as stated in the following verse:

> Paramārthe tu naikatvaṁ pṛthaktvād bhinnalakṣaṇam
> Pṛthaktvaikatvarūpeṇa tattvamekaṁ prakāśate[19]

It was because of this basic idea of the Ultimate being Viśvamaya as well as Viśvottīrṇa that Abhinavagupta could successfully develop his theory of Aesthetics. The Indian concept of aesthetics holds that a piece of art presents the Absolute in sensuous garb. That proper appreciation of the sensuous form in the work of art leads to the grasp of realisation of the Absolute, if the necessary subjective conditions are present in the experiencer.

This concept of Maheśvara as being Viśvamaya and Viśvottīrṇa has also been the very foundation of the concept of Bhaktiyoga (devotion). Devotional emotion flows from the pen of the great thinkers of India such as Śaṅkara, Abhinava, Caitanya, Madhusūdana, Jñāneśvara, Tulasīdāsa and others. They were not only philosophers and Yogins, but were at the same time 'bhaktas' also. As philosophers, they were strict dialecticians. But there has always been a sweet nectarlike flow of their devotional heart in their *stotras*. To quote only one example, while Abhinavagupta says that Maheśvara is

Viśvottīrṇa and Viśvamaya at the same time, Tulasīdāsa says :

Sagunahi agunahi na hi kachu bhedā
Gāvata muni purāna aru vedā
Aguna arūpa alakha aja soī
Bhagatapremabasa saguna so hoī

Jo gunarahita saguna soi kaise
Jala hima upala bilaga nahi jaise
Aguna saguna dui Brahmha sarūpā
Akatha agādha anādi anūpā
Eka dārugata dekhiya eku
Pāvaka sama jugabrahma viveku[11]

We might, therefore, end this monograph on Abhinavagupta with a few verses from one of his *stotras*, wherein

(a) a philosopher will recognise the true nature of Maheśvara;
(b) a Yogī will read a statement of his mystic experience;
(c) an Ālaṅkārika will find a masterly example of Dhvani:
(d) a devotee will relish the honey of Bhakti Rasa, and
(e) Abhinava's student will see the rays of Parā Pratibhā shining through all these manifestations.

The words of the *stotra* are :

Prapañcottīrṇarūpāya namaste Viśvamūrtaye
Sadānandaprakāśaya svātmanenantaśaktaye(1)

Tvam tvamevāhamevāhaṁ tvamevāsi na cāsmyahaṁ
Ahamtvamityubhau na staḥ yatra tasmai namo namaḥ(2)

Antardehe mayā nityaṁ tvamātmā ca gaveṣitaḥ
Na dṛṣṭaḥ tvaṁ na caivahaṁ yat ca dṛṣṭam tvameva tat(3)

Bhavadbhaktasya sañjātabhavadrūpasya me'dhunā
Tvāmātmarūpaṁ samprekṣya tubhyaṁ mahyaṁ namo namaḥ(4)

Alam bhedānukathayā tvadbhaktirasacarvaṇāt
Sarvamekamidaṁ śāntaṁ iti vaktuṁ ca lajjate(5)

Tvatsvarūpe jṛmbhamāṇe tvam cāhaṁ cākhilaṁ jagat
Jāte tasya tirodhāne na tvaṁ nāhaṁ na vai jagat(6)

Jāgratsvapnasuṣuptyādyā dhārayaṁśca nijāḥ kalāḥ
Svecchayā bhāsi naṭavan niṣkalo'si ca tattvataḥ(7)

Tvatprabodhāt prabodho'sya tvannidrāto layo'sya yat
Atastvadātmakaṁ sarvaṁ viśvaṁ sadasadātmakaṁ(8)

—*Mahopadeśa Viṁśatikam,*
(Verses 1-4 and 8-11.)

Here is the free rendering of the verses:

(1) Salutation to you which are transcendental (Viśvottīrṇa) and immanent (Viśvamūrti), you ever shine with bliss and are the self with powers unlimited.

(2) You are yourself and I am myself. You alone are, while I am not. And the stage where neither you are nor I am, I bow down to that whatever that be.

(3) I constantly tried to search in my heart both you and (my) soul. Neither did I find you nor my soul. And what I found it was you only.

(4) Becoming your devotee, I became of your form, and I found you in the form of my soul. I salute both you and me.

(5) Enough with this talk of difference (between you and me). Experiencing constant relish of the bliss in your devotion (Bhakti Rasa), I now hesitate even to say that all this is at rest.

(6) In your manifested form, I find you, me and the world ; when you get merged into yourself there are neither you, nor I, nor the world.

(7) You appear like an actor in all respects taking the casts of wakefulness, dream and sound sleep. As a matter of fact, you are without form.

(8) In your wakeful state, the universe emerges. In your sleep lies the disappearance of the universe. The universe consisting of opposites (*sat-asat*) is filled with you alone.

Appendix

Notes and References

CHAPTER I

1. Nihśeṣaśāstrasadanaṁ kila Madhyadeśaḥ
Tasminnajāyata guṇābhyadhiko dvijanmā
Ko'pyatrigupta iti nāmaniruktagotraḥ
Śāstrābdhicarvaṇakalodyadagastyagotraḥ
Tamatha Lalitādityo rājā svakaṁ puramānayat
Praṇayarabhasāt Kāśmīrākhyaṁ Himālayamūrdhagam
(*T.A.*, vol. XII)

2. Tasmin Kuberapuracāruśītāṁśumauli-
Sāmmukhyadarśana-virūḍhapavitrabhāve
Vaitastarodhasi nivāsamamuṣya carke
Rājā dvijasya parikalpitabhūrisampat (*Ibid.*)

3. Tasyānvaye mahati ko'pi varāhaguptanāmā
babhūva Bhagavān svayamantakāle
Gīrvāṇasindhulaharīkalitāgramūrdhā
Yasyākarot paramanugrahamāgraheṇa (*Ibid.*)

4. Vimalakalāśrayābhinavaguptamahājananībharitatanuśca
pañcamukhaguptarucirjanakaḥ/Asya hi granthakṛtaḥ
Narasiṁhaguptavimalākhyau pitarau iti guravaḥ
(*T.A.*, vol. I-14)

5. Śivaśaktyātmakaṁ rūpaṁ bhāvayecca parasparam
Na kuryānmānavīṁ buddhiṁ rāgamohādisaṁyutāṁ
Jñānabhāvanayā sarvaṁ kartavyaṁ sādhakottamaiḥ
Evaṁvidhasiddhayoginīprāyapitṛmelakasamutthayā
Tādṛṅmelakakālikākalitatanuryo bhaved garbhe
Uktaḥ sa yoginībhūḥ svayameva jñānabhājanaṁ bhaktaḥ//
Ityuktanītyā svātmani niruttarapadādvayajñānapātrama-
bhidadhatā granthakṛtā nikhilaṣadardhaśāstrasāra-
saṅgrahabhūte granthakaraṇe'pi adhikāraḥ kaṭākṣīkṛtaḥ
(*T.A.*, I—14, 15)

6. Abhinavaguptasya kṛtiḥ seyaṁ yasyoditā gurubhirākhyā
(*T.A.*, I,50)

7. Tatra hāsyābhāso yathā asmatpitṛvyasya Vāmanaguptasya—Lokottarāṇi caritāni na loka eṣa sammanyate yadi kimaṅga vadāma nāma Yattvatra hāsamukhatatvamamuṣya tena pārśvopapīḍamiha ko na jahāsatīti (*Abh. Bhā.* I.29)

8. Ye saṁpadaṁ tṛṇamamamaṁsata śambhusevāsampūritaṁ svahṛdayaṁ hṛdi bhāvayantaḥ (*T.A.*, XII)

9. (a) Ahamapyata evādhaḥ śāstradṛṣṭikutūhalāt Nāstikārhatabauddhādīnupādhyāyānaseviṣaṁ (*T.A.*, VIII. 206)

(b) Sri candra candravara bhakti vilāsa yogānanda Abhinanda-śivabhakti vicitranathāḥ Anye'pi Dharmaśivavāmanaka udbhaṭa Sribhūtīsa Bhaskaramukhapramukha ṁahāntaḥ (*T.A.*, XII. 415)

10. (a) Śri Śambhunātha—bhāṣkaracaraṇanipāta prabhāpagatasaṅkocam Abhinavaguptahṛdambujam (*T.A.*, I.51)

(b) Bodhānyapāśaviṣanuttadupāsanotthabodhojjvalobhinavagupta idam karoti (*T.A.*, I.33)

11. Abhinavaguptenā mayā Śivacaraṇasmaraṇadīptenā Śivasya paraśreyaḥsvabhāvasya svātmasthasya Cidānandaikamūrteḥ yāni caraṇāni cidraśmayaḥ teṣām smaraṇaṁ śabdādiviṣayagrahaṇakāle nibhālanaṁ pratikṣaṇaṁ svānubhavāpramoṣaḥ tena dīptaḥ parānandacamatkārabhāsvaraḥ . . .iti upadeṣṭuḥ samāviṣṭamaheśvarasvabhāvo anena uktaḥ syāt (Quoted from *Abhi.* p. 16, 17)

12. (a) Darśyate tat śivājñayā Mayā svasaṁvitsattarkapatiśātra trikakramāt (*T.A.*, I.149)

(b) Iti kālatattvamuditaṁ śāstramukhāgama nijānubhavasiddham (T.A., IV. 202)

13. Tasyaitat prathamaṁ cihnaṁ Rudre bhaktiḥ suniścalā
Dvitīyaṁ mantrasiddhiḥ syāt sadyaḥpratyayadāyikā
Sarvasattvavaśitvaṁ ca tṛtīyaṁ tasya lakṣaṇaṁ
Prārabdhakāryaniṣpattiḥ cihnamāhuḥ caturthakaṁ
Kavitvaṁ pañcamaṁ jñeyaṁ sālaṅkāramanoharaṁ
Sarvaśāstrārthavettṛtvamakasmāt tasya jāyate
Samastaṁ cedaṁ cihnajātaṁ asminneva granthakāre

prādurbhūtam iti prasiddhiḥ
Yad guravah-akasmātsarvaśāstrarthajñātṛtvādyaṁ
lakṣmapañcakaṁ
Yasmin śrīpūrvaśāstroktaṁ adṛśyata janaiḥ sphuṭaṁ
(*T.A.*, VIII. 136-137)

14. Moṭakī dehākṛti umaṭe Āṇi jñānācī pahāṭa phuṭe
Suryāpuḍhe prakaṭe prakāśu jaisā 452
Taisī daśecī vāṭa na pāhatā Vayaseciyā gāva na yetā
Bālāpaṇīca sarvajñatā varī tayāte 453
Tiye siddha prajñeceni lābhe Manacī sārasvate dubhe
Maga sakala śāstre svayambhe Nighatī mukhe 454
Taise durbheda je abhiprāya Kā gurugamya hana ṭhāya
Tethe saurasevīṇa jāva Buddhi tayācī 459
(*Jñāneśvarī*, Ch. 6.)

15. Na vedavedāṅgapariśramo me Na tarkaśikṣa na ca
kāvyaśikṣā
Tathāpi tāvat parimārṣṭi māndyam Gurupadeśapratipatti-
dārḍhyam
Yeṣām keṣām kurvan anujīvatāṁ Śivatvaṁ
Vācā hīno vyājena nityapūrṇaḥ sa deśikaḥ

16. (a) Śabdaḥ kaścana yo mukhādudayate
Mantraḥ sa lokottaraḥ . . . .
Śāktaṁ dhāma paraṁ mamānubhavatah
kim nāma na bhrājate (*Anubhavanivedanam*)

(b) So'ham nirvyāja-nityapratihatakalanānantasatyasvatantra
Dhvastadvaitādvayāridvayamayatimirāpārabodhapra-
kāśaḥ (*Paramārthadvādaśikā*)

17. Ittham gṛhe vatsalikāvatīrṇe
sthitaḥ samādhāya matiṁ bahūni
Pūrvaśrutānyakalayan svabuddhyā
śāstraṇi tebhyaḥ samavāpya sāram (*T.A.*, XII)

18. Srīmānabhinavaguptācāryaḥ
Śrīkaṇṭhanātha eveti
Pratipadyatāmitarathā
Vyākhyātṛtvaṁ kathaṁ bhaveditthaṁ

Chapter II

1. Iti navatitame'smin vatsare'ntye yugāṁśe
Tithiśaśijaladhisthe Mārgaśīrṣāvasāne

Jagati viditabodhāmīśvarapratyabhijñāṁ
Vyavṛṇuta paripūrṇāṁ preritaḥ Śambhupādaiḥ

2. Etadaṣṭādaśe tattvam adhikāre bhaviṣyati
3. Upāye nāgrahaḥ kāryaḥ upeyā Bairavī sthitiḥ
Yāsau saṁvit tāmeva sarvopāyāṁ samāviśet

CHAPTER III

1. . . . Siddhā evaṁ caturdaśa
Yāvat pañcadaśaḥ putraḥ sarvaśāstraviśāradaḥ
Tena yaḥ sa ca kālena Kāśmīreṣvāgato bhraman
Nāmnā sa Saṅgamādityaḥ Varṣādityo'pi tatsutaḥ
Tasyāpyabhūt sa bhagavān Aruṇādityasaṁjñakaḥ
Ānandasaṁjñakastasmāt udbabhūva tathāvidhaḥ
Tasmādasmi samudbhūtaḥ Somānandākhya īdṛśaḥ
(*Śivadṛṣṭi*. VII)

2. Ṣaṭśastravid yo vedasya ṣaḍaṅgajñaśca vedavit
Sa eva śrīpratyabhijñādhyayane'dhikṛto bhavet
3. Prof. Cowell's Translation
(taken from Sarvadarśana Sāṅgrāha).
4. Kartari jñātari svātamanyādisiddhe Maheśvare
Ajaḍātmā niṣedham vā siddhiṁ vā-vidhdhīta kaḥ.
Kintu mohavaśādasmin jñātepyanupalakṣite
Śaktyāviṣkaraṇeneyaṁ pratyabhijñopadiśyate
(*I.P.V.*, I 29)

5. Na vidyate uttaram adhikaṁ yataḥ. . . . .
Uttaram ca śābdanam tat sarvathā īdṛśam tādṛśam iti vyavacchedaṁ kuryāt. Tad yatra na bhavati avyavacchinnam idam Anuttaram (*P.T.V*, 19,21)
6. Uktaṁ ca Kāmike devaḥ sarvākṛtir nirākṛtiḥ
(*T.A.*, I.104)

Sarvākṛtir viśvamayaḥ nirākṛtir viśvottīrṇaḥ
(*T.A.*, I.105)

7. Tathā parāmarśanameva adjādyajīvitam antarbahiṣkaraṇasvātantryarūpam (*I.P.V.*, 42-43)
8. The concept of Svātantrya is very well denoted by the Pāṇinian Sūtra : "Svatantraḥ Kartā". Vimarśa-Śakti includes all other aspects as saiḍ by Abhinavagupta—"Sarvaśakti, kartṛtvaśaktiḥ, aiśvaryātmā samākṣipati Sā eva Vimarśarūpā iti yuktamasya eva prādhānyam".

9. Abhinavagupta clearly states that it is the svātantryaśakti which pervades all other powers. Refer : "Eka evāsya dharmosau sarvākṣepeṇa vidyate Tena svātantryaśaktyaiva yukta ityānjaso vidhih." (*T.A.*, I.107)
Also Jayaratha—Vastutaḥ punarapyahampratyavamarśātmā svātantryaśaktirevāsyāsti (*T.A.*, I.108)
10. If the Maheśvara remains in one form only, then he would leave his Maheśvarāness as well as his consciousness like ghaṭa etc.
11. Sa eva hi svātmā san vaktavyaḥ yasya anyānupāhitam rūpam cakāsti (*I.P.V.*, I-42-43)
12. Anapekṣaśya vaśino deśakālākṛtikramaḥ
niyatānena sa vibhurnityo viśvākṛtih Śivaḥ
Vibhutvāt sarvago, nityabhāvādādy antavarjitaḥ
Viśvākṛtitvāt cidacit, tadvaicitryāvabhāsakaḥ
(*T.A.*, I.98,99)
13. Tena sarvakriyāsvatantre sarvaśaktike iti yāvaduktaṁ bhavet, tāvadeva kartari jñātari iti (*I P.V.*, I-32)
14. Tameva bhāntamanubhāti sarvam
Tasya bhāsā sarvamidaṁ vibhāti (*Katha*, V. II.25)
15. Śaktiśca nāma devasya svaṁ rūpaṁ mātṛkalpitam
Tenādvayaḥ sa evāpi śaktimatparikalpane
Mātṛkḷpte hi devasya tatra tatra vapuṣyalam
Ko bhedo vastuto vahnerdagdhṛpaktṛtvayoriva
(*T.A.*, I.109.10)
16. Svarūpāntarbruḍitamartharāśimaparamapi bhinnākāram ātmani parigṛhya kamcidevārthaṁ svarūpādunmagnam ābhāsayati ityāpatitam Saiṣā jñānaśaktiḥ
Unmagnābhāsasambhinnam ca citsvarūpaṁ bahirmukhatvāt
tacchāyānurāgāt navaṁ navaṁ jñānamuktam
(*I.P.V.*, I.108)
17. Evamapi navanavābhāsāḥ pratikṣaṇamudayavyayabhājaḥ iti saiva vyavahāranivahahāniḥ
Tena kvacidābhāse gṛhītapūrve yat samvedanaṁ bahirmukham abhūt, tasya yadantarmukhaṁ citsvarūpam
tat kālāntare'pi avasthāsnu svātmagatam tat

viṣayaviśeṣe bahirmukhatvaṁ parāmṛśati iti eṣā smṛtiśaktiḥ (Māyāpramātari tadetat smaraṇamucyate tat tathāvidhaṁ pramātrādinirmāṇasāmarthyaṁ tat Bhagavataḥ smṛtiśaktiḥ iti bhāvah) (*I.P.V.*, I.109)

18. Yat kila ābhāsyate tat saṁvido na vicchidyate saṁvit ca tataḥ, saṁvit ca samvidantarāt, saṁvedyaṁ ca samvedyāntarāt
Na ca vicchedanaṁ vastutaḥ sambhavati iti vicchedanasya avabhāsamātram. . .eṣa ca paritaḥ chedanaṃ paricched ucyate Tadavabhāsanasāmarthyam Apohanasaktiḥ (Tatha ca yayā Bagavataḥ svātantryasaktyā māyīyapramātuḥ vikalparūpam vijnānaṁ sā apohanaśaktiriti phalitārthaḥ) (*I.P.V.*, I.110)

19. Mūrtivaicitryatoo deśakramamābhāsayatyasau Kriyāvaicitryanirbhāsāt kālakramamapīśvaraḥ (*I.P.V.*, II.13)

20. Yo yāvati jñātā kartā ca sa tāvati īśvaro rājeva Anīsvarasya jñātṛtvakartṛtve svabhāvaviruddhe yatāḥ Ātmā ca sarvatra jñātā kartā ca, iti Siddhā Pratyabhijnā (*I.P.V.*, I.44)

21. Tatsvātantryavasāt punaḥ sivapadāt bhede vibhāte param Yadrūpam bahudbānugāmi tadidam tattvaṁ vibhoḥ śāsane (*T.A.*, VI. 3)

22. Ekāikatrāpi tattve'smin sarvaśaktisunirbhare Tattatprādhānyayogena sa sa bhedo nirūpyate (*T.A.*, VI.49)

23. Nirāśaṁsāt pūrṇādahamiti purā bhāsayati yat (*I.P.V* Introductory Verse I.1)

24. Tasya ca prathamasṛṣṭau asmākamantaḥkaraṇaikavedyamiva dhyāmalaprāyam unmīlitacitramātrakalpam yad bhāvacakram tasya caitanyavargasya tādṛśi bhāvārāsau yat prathanaṁ nāma yad viśeṣatvaṁ tat Sadāśivattvam (*I.P.V.*, II. 192)

25. Bahirbhāvaparatve tu parataḥ pārameśvaram
(*I.V.P.*, II. 191)

26. The stage in which consciousness is eager to manifest as object is called Īśvara, while that in which the objectivity is mainly merging in the subject is that of Sadāśiva. At the stage of Sadvidyā, the subjective and the objective aspects of consciousness are on par.

27. Ya ete ahamiti idamiti dhiyau tayormāyāpramātari pṛthak
adhikaraṇatvam, ahamiti grāhake, idamiti ca grāhye
Tannirasanena ekasminneva adhikaraṇe yat saṅgamanaṁ
saṁbandharūpatayā prathanaṁ tat satī śuddhā vidyā
ato aśuddhavidyāto māyāpramātṛgatāyāḥ anyā eva
(*I.P.V.*, II. 196)

28. Māyā is the name of the power of God constantly associated with him. It is of the nature of freedom to appear as many and it is because of this power that he appears as many.

29. Sā jaḍā bhedarūpatvāt, kāryam tasyā jaḍam yataḥ
Vyāpinī Viśvahetutvāt, sūkṣmā kāryaikakalpanāt
Śivaśaktyavinābhāvāt nityaikā mūlakāraṇam
(*T.A.*, VI. 117)

30. Māyāsvīkārapāratantrayāt sarvajñatvasarvakartṛtvamayopi
bodhaḥ, sarvajñatvādiguṇāpahastanena akhyātirūpam
Āṇavamalam āpannaḥ, yena ghaṭākāśavat pūrṇarūpāt-cidākāsāt
avacchedyaparimitikṛtaḥ san tadeva pumstvam ucyate
—(Paramārthasāra, commentary ;
Quoted from Dr. Pandey, *Abhi.*)

31. Dhīpuṁviveke vijñāte pradhānapuruṣāntare
Api na kṣīṇakarmā syāt kalāyāṁ taddhi saṁbhavet
Ekakartṛkārakībhūtatvena lakṣyāntaratvepi,
Bhagavadanugrahāt kasyacid yadā anayorvivekajñānaṁ
jāyate tadāsau māyāpuṁvivekaḥ sarvakarmakṣayāt
vijñānākalatā ca bhavet, yenāyaṁ pumān māyādho
na saṁsaret—(Jayaratha) (*T.A.*, VI. 143-44)

32. Kiñcit tu kurute tasmāt nūnamastyaparaṁ tu tat
Rāgatattvamiti proktaṁ yattatraivoparañjakam
(*T.A.* VI. 157)

33. Kālī nāma parā śaktiḥ saiva devasya gīyate
Yannāma parasya prakāśasya kālena yogaḥ sāsya
śaktiḥ svecchāvabhāsitapramātṛprameyādyātmano jagat
tattadrūpatayā kalane sāmarthyam (*I.P.V.*)
34. Niyatiryojanāṁ dhatte viśiṣṭe kāryamaṇḍale
35. Vidyārāgo'thaniyatiḥ kālascaitat catuṣṭayam kalākāryam (*T.A.*, VI. 161)
36. Dehapuryaṣṭakādyeṣu vedyeṣu kila vedanam
Etat ṣaṭkasasaṁkocaṁ yadavedyamasāvaṇuḥ (*T.A.*, VI. 164)
37. Vedyamātraṁ sphuṭaṁ bhinnaṁ pradhānaṁ sūyate kalā (*T.A.*, VI. 171)
38. For the detailed exposition of this section, we refer the readers to study "Theory of Knowledge of the Śaivas" (*Abh.* Pp. 382-427)

CHAPTER IV

1. Tatra lokavyavahāre kāryakāraṇasahacarātmakaliṅgadarśane sthāyyātmakaparacittavṛttyanumānābhyāsapāṭavāt, adhunā taireva udyānakaṭākṣādibhiḥ laukikīṁ kāraṇatvādibhuvam atikrāntaiḥ vibhāvanānubhāvanasamuparañjakatvaprāṇaiḥ ata eva alaukikavibhāvādivyapadeśabhāgbhiḥ prācyakāraṇādirūpasaṁskāropakhyāpanāya vibhāvādināmadheyavyapadeśyaiḥ (*Abh. Bhā.*)
2. Vibhāvā hi kāvyabalādanusandheyāḥ, anubhāvāḥ śikṣātaḥ, vyabhicāriṇaḥ kṛtrimanijānubhavārjanabalāt Sthāyī tu kāvyabalādapi nānusandheyaḥ. Ratiśoketyādiśabdāḥ ratyādikamabhidheyīkurvanti abhidhānatvena, na ca vācakādirūpatayā avagamayanti. Kintu samyāñmithyāsaṁśayasādṛśyādipratītibhyo vilakṣaṇā citraturagādinyāyena yaḥ khalu sukhī Rāmaḥ asāvevāyamiti pratītirasti iti
Tadāha—Pratibhāti na sandeho na tattvaṁ na viparyayaḥ
Dhīrasāvayamityasti nāsāvevāyamityapi
Viruddhabuddhisaṁbhedādavivecitasaṁplavaḥ
Yuktyā paryanuyujyeta sphurannanubhavaḥ kayā (*Abh. Bhā.*)

(2—A) "Tasmāt kāvyena doṣābhāvaguṇa-alaṅkāra-lakṣaṇena nāṭyena—caturvidhābhinaya-rūpeṇanibiḍanija-moha saṅkaṭatā-nivāraṇa-kāriṇā vibhāvādi-sādhāraṇī-karaṇātmanā abhidhāto dvitīyena aṁśena bhāvakatva vyāpāreṇa bhāvyamano raso anubhavasmṛtyādivi-lakṣaṇena rajastamo'nuvedha-vaicitryabalāt hṛdi vistāra-vikāsalakṣaṇena sattvodreka-prakaśānanda-mayanijasamvidviśrāntivilakṣaṇena parabrahmāsvā-dasavidhena bhogena paraṁ bhujyate iti".

3. Tataḥ ca mukhyabhūtāt Mahārasāt Sphoṭadṛśīva asatyāni vā, anvitābhidhānadṛśīva upāyātmakām satyam vā abhihitānvayadṛśīva tatsamudāyarūpam vā, rasāntarāṇi bhāvābhiniveśadṛṣṭani dṛśyante

(*Abhi. Bhā.* I. 270)

4. Nāṭye tu pāramārthikaṁ kimcidadya me kṛtyam bhaviṣyati ityevaṁbhūtābhisandhisaṁskārābhāvāt, sarvapariṣatsādhāraṇapramodāsvādaparyantaṁ virasanādaraṇīyalokottaradarśanaśravaṇopayogī bhaviṣyāmi ityabhisandhisaṁskārāt, ucitagītātodya-carvaṇāvismṛtasāṁsārikabhāvatayā vimalamukurakal-pībhūtahṛdāyaḥ, sūtrādyabhinayādyālokanāt, udbhinnapramodaśokāditanmayībhāvaḥ

(*Abh. Bhā.* I. 37)

5. Pāthyākarṇanāpātrāntarapraveśāt samutpanne deśakālaviśeṣāveśānāliṅgini Samyaṅ-mithyā-saṁśayasambhāvānādi-jnānavijñeyatva-parāmarsādyanāspade (*Ibid.*)

6. Kintu laukikena kāryakāraṇānumānādinā saṁskṛtahṛ-dayaḥ vibhāvādikaṁ pratipadyamāna eva, na tāṭasthyena pratipadyate, apitu hṛdayasaṁvādāparaparyāya sahṛdayatvaparavaśīkṛtatayā pūrṇībhaviṣyad rasāsvādāṅkurībhāvena anumānasmaraṇādisaraṇimanā-ruhyā eva tanmayībhavanocitacarvaṇāprāṇatayā

(*Locana*)

7. Look at that deer, beautifully turning back its neck, it has fixed its eye on the chasing chariot and with the hind part of its body it is as though entering its fore-part for the fear from the falling arrow. And strew-ing its path with the half chewed grass dropping from its mouth gasping due to exhaustion, it is moving more

in the sky and less on the earth because of its constant long jumps.

8. "Grīvābhaṅgābhirāmam" ityādivākyebhyaḥ, vākyārtha-pratipatteranantaraṁ mānasī sākṣātkārātmikā apahasita-tattadvākyopāttakāttatkālādivibhāgā tāvat pratītiru-pajāyate
Tasyāṁ mṛgapotakādiḥ bhītaḥ, tasya viśeṣatvābhāvāt "Bhītaḥ iti, trāsakasya apāramārthikatvāt 'Bhayam' eva, paraṁ deśakālādyanāliṅgitaṁ, tadeva nirvighna-pratītigrāhyaṁ, sākṣādiva hṛdaye niviśamānaṁ, caksusoriva viparivartamānaṁ, Bhayānako rasaḥ
(*Abh. Bhā.* I-280)

9. Tena ye kāvyābhyāsabalādatisahṛdayāḥ teṣāṁ parimitavibhāvādyunmīlanena parisphuṭa eva sākṣātkārakalpaḥ kāvyārthaḥ sphurati
(*Abh. Bhā.* I.283)

10. We give below in one place the original quotations on which our discussion on Śānta Rasa is based :

(a) Kaḥ tarhi atra sthāyī Ucyate iha Tattvajñānameva tāvat mokṣasādhanamiti tasyaiva mokṣe sthāyitā yuktā Tattvajñānaṁ ca nāma Ātmajñānameva. . .Tena Ātmaiva jñānānandādi viśuddhadharmayogī parikalpitā viṣayopabhogarahito atra sthāyī

(b) Uparāgadāyibhiḥ utsāharatyādibhiḥ uparaktaṁ yadātmasvarūpam tadeva viralombhita ratnāntarāla nirbhāsamāna sitatarasūtravat yadāhita tat tat svarūpam sakaleṣu ratyādiṣu uparañjakeṣu tathābhāvenāpi "sakṛdvibhāto'yamātma" iti nyāyena bhāsamānaṁ parāṅmukhatātmakasakaladuḥkhajāla hīnam paramānandalābhasamvidekatvena kāvyaprayoga-prabandhābhyām sādhāraṇatayā nirbhāsamānam antarmukhāvasthābhedena lokottarānandānayanaṁ tathavidhahṛdayaṁ vidhatte

(c) Atha sarvaprakṛtitvābhidhānāya pūrvamabhidhānam Tathā ca cirantana pustakeṣu "Sthāyibhāvān rasatvamupaneṣyāmaḥ" ityanantaraṁ "Śānto—nāma

śama sthāyibhāvātmakaḥ" itāydi śānta
lakṣaṇam paṭhyate
(taken from Śānta Rasa Text given by
Prof. Masson & Prof. Patvardhan)

CHAPTER V

1. Tātparyaśaktirabhidhā lakṣaṇānumitiḥ tridhā
Arthāpattiḥ kvacittantrṁ samāsoktyādyalaṅkṛtiḥ
Rasasya kāryatā bhogaḥ vyāpārāntarabādhanam
Dvādaśetthaṁ Dhvanerasya sthitā viratipattayaḥ
(Jayaratha, quoted in Dr. Raghavan's Śṛṅgāraprakāśa).
2. Yo'raḥ sahṛdayaślāghyaḥ kāvyātmeti vyavasthitaḥ
Vācyapratīyamānākhyau tasya bhedāvubhau smṛtau
Tatra vāchyaḥ prasiddho yaḥ prakārairupamādibhiḥ
(Bahudhā vyākṛtaḥ so'nyaistato neha prapañcyate).
Pratīyamānaṁ punaranyadeva
Vastvasti vāṇīṣu mahākavīnām
Yat tat prasiddhāvayavātiriktaṁ
Vibhāti lāvaṇyamivāṅganāsu
(*Dhvanyāloka*)
3. Sarasvatī svādu tadarthavastu
Niṣyandamānā mahatāṁ kavīnām
Alokasāmānyamabhivyanakti
Parisphurantaṁ pratibhāviśeṣaṁ (*Ibid.*)
4. Sabdānuśāsana jñānamātreṇaiva na vedyate
Vedyate sa tu kāvyārthatattvajñaireva kevalam (*Ibid.*)
5. Arthastadvyaktisāmarthyayogī śabdaśca kaścana
Yatnataḥ pratyabhijñeyau tau śabdārthau mahākaveḥ
(*Ibid.*)
6. Yatrarthaḥ śabdo vā tamarthamupasarjanīkṛtasvārthau
Vyaṅktaḥ kāvyaviśeṣah sa Dhvaniriti sūribhiḥ kathitaḥ
(*Ibid.*)
7. Jīvitāśa balavatī dhanāśā durbalā mama
Gaccha vā tiṣṭha vā kānta svāvasthā tu niveditā
8. Guñjanti mañju paritaḥ gatvā dhāvanti sammukham
Āvartante nivartante sarasīṣu madhuvratāḥ
9. Dayite vadanatviṣāṁ miṣāt Ayi te'mī vilasanti kesarāḥ
Api cālakaveṣadhāriṇo Makarandaspṛhayālavolayaḥ
9-A. Sakala pramāṇapariniścita dṛṣṭādṛṣṭe viṣaya viśeṣajaṁ
yat sukhaṁ yadapi vā lokottaram rasa carvaṇātmakaṁ

tata ubhayato'pi Parameśvara viśrāntyānandaḥ
prakṛṣyate

Tadānanda vipruṇmātrāvabhāso hi rasāsvādaḥ—
(*Locana*)

10. Atha alaṅkāramadhye eva rasāḥ api kim noktāḥ
Ucyate kāvyasya śabdārthau tāvat śarīram
Tasya ca vakroktivāstavādyaḥ kaṭakakuṇḍalādaya iva
kṛtrimā alaṁkārāḥ Rasastu saundaryādaya iva
sahajaḥ guṇaḥ Iti bhinnaḥ tatprakaraṇārambhaḥ
(Namisādhu on Rudraṭakāvyālaṅkāra).

11. Apurvaṁ yadvastu prathayati vinā kāraṇakalāṁ
jagad grāvaprakhyam nijarasabharāt sārayati ca
Kramāt prakhyopākhyāprasarasubhagaṁ bhāsayati yat
sarasvatyāstattvaṁ kavisahṛdayākhyam Vijayate
(Opening verse of *Locana*).

12. Tatra yā svarasandarbhasubhagā nādarūpiṇī
Sā sthūlā khalu paśyantī varṇādyapravibhāgataḥ
(*T.A.*)

13. Avibhāgaikarūpatvaṁ mādhuryaṁ śaktirucyate
Sthānavādyādighoṣotthasphuṭataiva ca pāruṣī (*T.A.*)

14. Yā tu carmavanaddhādi kiñcit tatraiva yo bhavet
Sā sphuṭāsphuṭarūpatvāt madhyamā sthūlarūpiṇī
(*T A.*)

15. Lakṣaṇetthambhūtākhyānabhāgavīpsāsu
pratiparyanavaḥ
(Pāṇini - Aṣṭādhyāyī)

16. Given below are the quotations referring to Pratibhā, collected from *Dhvanyāloka*, *Bhaṭṭa Tauta*, *Locana* and *Abhinava Bhāratī* :

(a) Prajñā navanavonmeṣaśālinī Pratibhā matā
Tadanuprāṇanāt jīvadvarṇanānipuṇaḥ kaviḥ
Tasya karma smṛtaṁ kāvyam (*Bhaṭṭa Tauta*)

(b) Sarasvatī svādu tadarthavastu
Niṣyandamānā mahatāṁ kavīnām
Alokasāmānyamabhivyanakti
Parisphurantaṁ pratibhāviśeṣam (*Dhvanyāloka*)

(c) Tacchaktitrayopajanitārthāvagamamūlajātatatpratibhā-
vicitritapratipatṛpratibhāsahāyārthādyotanaśaktir
Dhvananavyāpāraḥ (*Locana*)

(d) Pratipatṛpratibhāsahakāritvameva asmābhir dyotanasya prāṇatvena uktam— (*Locana*)

(e) Pratibhā apūrvavastunirmāṇakṣamā prajñā, tasya viśeṣo rasāveśavaivaśyasundarakāvyanirmāṇakṣamatvam (*Locana*)

(f) Pratipatrn prati sa pratibhā nānumīyamānā api tu tadāveśena bhāsamānā ityarthaḥ (*Locana*)

(g) Śaktiḥ pratibhānaṁ varṇanīyavastuviṣayanūtanollekhaśālitvam (*Locana*)

(h) Kṣaṇe kṣaṇe yannūtanairvaicitraiḥ jaganti āsūtrayati (*Locana*)

(i) Dhvaneryaḥ sa guṇībhūtavyaṅgyasyātmā prakāśitah
Anenānantyamāyāti yadi syāt pratibhāguṇaḥ
Tena vāṇīnam kāvyavākyānām tāvat nānātvamāyāti
Tacca pratibhānantye sati upapadyate
(*Dhvanyāloka and Locana*).

(j) Vyāpārosti ca tadvidām tadabhyāsaparāṇāṁ ca tathābhūtaviṣayātmakakāvyāvalokane jhaṭityeva pratibhāti
(*Abh. Bhā.* II. 298)

(k) Paramārthatastu parakīyaprotsāhanatāratamyodita-prakṛti—bhānapratyayena vā svataḥ pratibhānamāhātmyenā vā
(*Abh. Bhā.*)

(l) Parasvādānecchāviratamanso vastu sukaveḥ
Sarasvatyevaiṣā ghaṭayati yatheṣṭaṁ bhagavatī
Yeṣām sukavīnāṁ prāktanapuṇyābhyāsa paripākavaśena pravṛttiḥ teṣāṁ paroparacitārthaparigrahanispṛhāṇaṁ svavyāpāro na kvacidupayujyate Saiva bhagavatī sarasvatī svayam abhimatamarthām avirbhāvayati (*Locana*)

17. Bhasmacchannāgnivat sphauṭyaṁ prātibhe gauravāgamāt
Bījam kālopasiktaṁ hi yathā vardheta tattathā
Yogayāgajapairuktaiḥ guruṇā prātibhaṁ sphuret (*T.A.*)

Chapter VI

1. Vyākhyātāro bhāratīye Lollaṭodbhaṭaśaṅkukāḥ
Bhaṭṭābhinavaguptaśca srīmatkīrtidharo'paraḥ

2. Ācāryaśekharamaṇervidyāvivṛtikāriṇaḥ
Śrutvābhinavaguptākhyāt sāhityaṁ bodhavāridheḥ

CHAPTER VII

1. (a) Daśarūpakabhedavat tasya tāṇḍavaprayogo nāṭyabheda eva ca tatra purṇānukāra rūpatvāt . . . nāṭyameva idam iti kīrtidharācāryaḥ (*Abh. Bhā.* Vol. I, p. 208)
   (b) Yat tat kīrtidhareṇa Nandikesvaramatam āgamikatvena darśitam tadasmābhiḥ na dṛṣṭam tatpratyayāt tu likhyate (*Abh. Bhā.* Vol. IV, p. 120)
   (c) Two more quotations have been given by Dr. Raghavan in his book *Abhinavagupta and His Works* pages 133-134.
2. Dhvanyātmabhūte śṛṅgāre yamakādinibandhanam
Śaktāvapi pramāditvaṁ vipralambhe viśeṣataḥ—
(*Dhvanyāloka*)
3. Rasākṣiptatayā yasya bendhaḥ śakyakriyo bhavet
Apṛthagyatnanirvartyaḥ so'laṅkāro dhvanau mataḥ
(*Dhvanyā*)

3A. We refer the readers to Chapter IV of *Abhinavagupta* (an historical and philosophical study) by Dr. K. C. Pandey for a detailed exposition of this point.

4. Yenāṅgatā yamādestu samādhyantasya varṇyate
Svapūrvapūrvopāyatvāt antyatarkopayogataḥ
(*T. A.*, III. 102)
5. Bauddhaḥ ekameva samvidrūpaṁ harṣaviṣādādyanekaprakāravivartaṁ paśyan ityādyuktyā buddhivṛttyātmakaṁ jñānameva tattvaṁ pratipannaḥ iti buddhitattvāvāptireva teṣāṁ mokṣaḥ . . . . Sāṅkhyaśca sukhaduḥkhādyātmakaprakṛti pṛthagbhāvena puṁsa eva svarūpeṇāvasthānaṁ tattvaṁ pratipannaḥ iti puṁstvaprāptireva teṣāṁ mokṣaḥ Sāṅkhyapātañjalayoḥ prakṛtipṛthagbhāvena pumjñānasya sāmye'pi saṅkhyebhyaḥ Īśvarapraṇidhānāt tad viśiṣyate iti teṣāṁ puṁstvatvordhvavartini niyatitattvaprāptiḥ
(*T. A. Com.* I. 69-70).

5A. Yānubhūtiḥ sahṛdayaikasaṁvedyā vimarśaśaktiḥ saiva 'mantraḥ' ityasya śabdasya abhidheyatāvyānubhūyate

Kramakelau ca . . . . . . "Seyamevaṁvidhā bhagavatī saṁviddevī eva mantraḥ iti"—(*Mahārtha Mañjarī*).

5B. Tantra is derived from the root "Tanu vistāre" by adding the Uṇādi affix *ṣṭran.*

6. Tatra bāhyāt gṛhyamāṇāt viṣayagrāmāt antaḥ parasyāṁ Cittabhūmau grasanakrameṇa praveśaḥ samāveśaḥ bhavati (*Kṣemarāja quoted in Mahārtha Mañjarī*)

7. Pari niścayāce bala pahāve ekadonī veḷa
maga tuḷave aṇi cokhaḷa mananaverī (*Jñāneśvari* 5.280)

8. Kṛpāhadhārāgamanāt vyāghrakarṇāvalaṁbanāt
Bhujaṅgadharaṇānnūnam agamyaṁ kulasevanam

9. The bliss of Brahman (is such) as the speech along with mind have to return from; both being unable to reach it. One who has experienced that bliss of the Brahman has nothing to be afraid of.

10. In the ultimate position, the plurality is not different in essence from oneness. Whether as many or as one, the reality that shines is the same.

11. Sages, the Purāṇas and the Vedas declare that there is no difference between Saguṇa and Nirguṇa Brahman. That which has no qualities, form sign or origin (i.e. Nirguṇa Brahma) becomes Saguṇa due to the love (*bhakti*) of the devotees. 'How can that which is without qualities become Saguṇa?' (one may ask) 'In the same way, as the snow, hail stone and water are not different' (is the reply). The Nirguṇa and the Saguṇa Brahman, both are the same. Both are indescribable, unfathomable, having no origin and uncomparable. The difference between Nirguṇa Brahma and Saguṇa Brahma is like fire in the wood (unmanifested) one is hidden in the log and the other (manifested) is as can be seen.

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Abhinavagupta (AD 940-1015) was one of India's great literary critics and philosophers. He was a master of the Kula school of Shaivism, but wrote commentaries elucidating various texts and schools of thought. His ability to clarify the meaning of ancient texts through the application of reason and logic, and through his personal experience of religious practice, helped to popularize Kashmiri Shaivism. His *Tantra-Aloka (Light on the Tantras)*, which appears to have been written after Abhinavagupta had attained enlightenment, is one of the great accomplishments in Indian religious thought and influenced the understanding of the inner meaning of ritual in the *Shaiva* and *Shakta* schools for centuries afterward. Abhinavagupta also wrote on aesthetics, music and a variety of other subjects. His two famous commentaries on poetry, drama, and dance, the *Locana* on the *Dhvanyaloka* and the *Abhinavabharati* on the *Natyasastra* engage almost every important aspect of Indian aesthetics.

G.T. Deshpande (1910-1989), the author of this book, was retired as Professor and Head of the Department of Sanskrit in Nagpur University in 1972. Dr. Deshpande has made notable contributions to the study of the Vedas, Alankarashastra, Grammar and Indian Philosophy. His numerous publications include *Bharatiya Sahitya Shastra* in Sanskrit Poetics which won him Sahitya Akademi Award in 1959, *Alankar Pradeep* and *Sankhya Karika*.

Cover depicts Abhinavagupta teaching the Natyashastra:

From a painting by Asit Kumar Haldar based on the description attributed to Madhuraja Yogin, Abhinavagupta's disciple.

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9788126024315

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